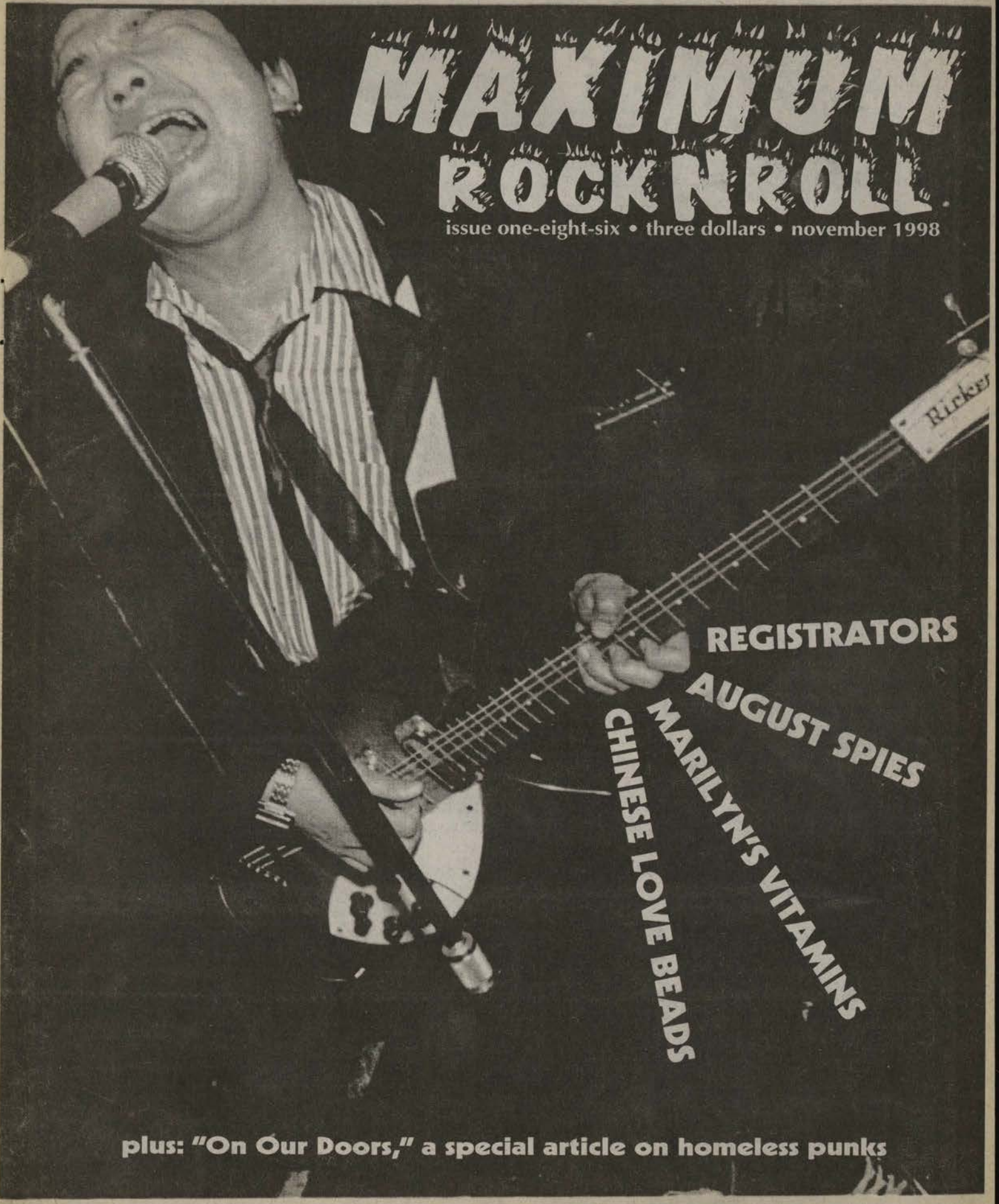




MAXIMUM ROCK N ROLL

issue one-eight-six • three dollars • november 1998

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AUGUST SPIES

MARILYN'S VITAMINS

CHINESE LOVE BEADS

plus: "On Our Doors," a special article on homeless punks

MAXIMUMROCKNROLL

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Back issues 137, 143, 145-146, 148-149, 152-155, 156 Pt 2, 157, 159-161, 166, 168, 170-175, 177-184 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!

Interviews: continuously, with photos!

Ad Reservations: call to make sure.

Ad Copy In: by 22nd of previous month—

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1/6 page: (2 1/2" x 5") \$25

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Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classifieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost \$3/60 words max for \$4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

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(use this mainly for comments & letters.
Use phone for ads & other business stuff)

TOP

For what it's worth (not much),
here's some of the MRR crew's
current Top 10 lists of stuff we review.

10

JACQUELINE PRICHARD

1MIO.SACHSCHADEN-Angst-EP/D.A.S.H-split EP

TH' DOWNER BOYS-Hot Mistake-EP

LIE/CRUCIAL SECTION-split EP/KUNGFU RICK-EP

DEATHCHARGE-EP/TALK IS POISON-EP

THE DICKS-LP/DRONES-EP/WANDERS-EP

LEBENSREFORM-Licht, Luft, Leben-EP

PIG DESTROYER/ORCHID-split EP

BRO. INFERIOR/WHOREHOUSE OF REPS.-split EP

THE DECLINE-EP/JUDAS FACTOR-EP

SPACESHITS-EP/HALFWAYS-EP

JEFF HEERMANN

DRONES-Further Temptations...-EP

THE PROBLEMATICS-Kids All Suck-LP

THE DECLINE-The Loaded Gun-EP

IRRITATIONS-Motorcycle Gang-EP

SPASMS-American Zero-EP

WANDERS-Ready Go/Guillotine Guitar-45

LOS KENNY HARPERS-La Gran Estafa Del Rock...-10"

HALFWAYS-Rockin' Time-EP

UPSETS-live

PRIMITIVE ROLLERS/BEES-split-EP

TOM HOPKINS

THE PROBLEMATICS-Kids All Suck-LP

BROTHER INFERIOR/WHOREHOUSE OF REPRESENTATIVES-EP

DOWNER BOYS-Hot Mistake-EP

SUFFER/URKO-split-EP

PHOBIA-Means of Existence-LP

SEPARATION-The Phyte 10"-10"

SDS-Ameber-12"/PROBE #7-zine

TALK IS POISON-Right to Die-EP

TOTALITAR-Klass Inte Ras-EP

OPERATION-Frihet-LP/DICKS-Kill From the Heart-LP

CAROLYN KEDDY

THE HOOKERS-Must Kill!-10"

JACK SAINTS/IDIOTS-split 10"

SPACESHITS-60 Nights of Boredom-45

THE PROBLEMATICS-Kids All Suck-LP

THE LONG GONES-Prepare to Burn-LP

HELLDORADO-I Can Quit Anytime-LP

DUKES OF HAMBURG-It's My Fault/Little Lover-45

X-RAYS-EP/KILLER KLOWN-Shane White...-EP

1 MIO SACHSCHADEN-Angst-EP

CANDY SNATCHERS/HOOKERS/JACK SAINTS-live

DULCINEA LOUDMOUTH

CHINESE TAKEAWAY-Fuck Billboard-LP

THE DICKS-Kill From the Heart-LP

JACK SAINTS/IDIOTS-split 10"

THE LONG GONES-Prepare to Burn-LP

THE PROBLEMATICS-Kids All Suck-LP

THE DECLINE-The Loaded Gun-EP

THE HOOKERS-Must Kill!-10"

LIMECELL-Blood Thirsty-EP

MIBURO-Kovdov-LP/SPASMS-American Zero-EP

CANDY SNATCHERS/HOOKERS/NECESSARY EVILS-live

RAY LUJAN

DISCOUNT/CRETIN'S PUDDLE-split-CD

AFI-A Fire Inside-EP/live

TURBONEGRO-45/CANDY SNATCHERS-live

SWINGIN' UTTERS-I Need Feedback-45

SHAFT-EI Grupo De Rock-CD/RANCID-live

SKIMMER-Vexed-CD/SERVO-Blueprint-EP

CHOPPER-Last Call-CD/DISCOUNT-live

BEN GRIM/SLURR-split-EP/

FORGOTTEN-CD/BROCCOLI-Chestnut Road-EP

CHINESE TAKEAWAY-Fuck Billboard-LP

TIMOJHEN MARK

UNHOLY THREE-My City Was Gone-CD

SEPTIC DEATH-Flex #10-EP

DICKS-Kill From The Heart-LP

DRONES-Temptations Of A White Collar Worker-EP

V/A-Cry Now Cry Later Vol 3/4-CD

TALK IS POISON-Right To Die-EP

PHOBIA-Means Of Existence-LP

KUNGFU RICK-Show Me The Way-EP

S.D.S.-Ameber-12"

P.H.C.-Pissed Playgroung-CD

DONNA POOLE

THE HALFWAYS-Rockin' Time-EP

TURBONEGRO-Get It On-EP

TEENAGE BONEHEADS-Rock & Roll Teen Idol-EP

SONIC'S RENDEZVOUS BAND-Sweet Nothing-LP

CHINESE TAKEAWAY-Fuck Billboard...-LP

SMASH UP DERBY-EP

TALK IS POISON-Right To Die-EP

UNWISE-You Gonna Make It Or You Never"EP

THE HOOKERS-Must Kill, Must Kill!-10"

SEPARATION-The Phyte 10"

TOP

Please send us your records (2 copies of vinyl, if possible—one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

10

RAIMUNDO MURGIA

THE REDUCERS-live	WORKIN' STIFFS-Liquid Courage-LP
MOLOKO MEN/VIOLENT DRUNKS-split EP	LIMECELL-Bloodthirsty Stalker-EP
THE DECLINE-The Loaded Gun-EP	THE PROBLEMATICS-The Kids All Suck-LP
THE DICKS-Kill From The Heart-LP	THE TEMPLARS-Phase II-LP
TURBONEGRO-Get it On-45	V/A-Get Off This Rock-EP

MARK MURRMANN

TURBONEGRO-Get It On-45	THE PROBLEMATICS-Kids All Suck-LP
V/A-Songs of the Naked City-LP	THE REAL KIDS-live
CHINESE TAKEAWAY-Fuck Billboard...-LP	DUKES OF HAMBURG-It's My Fault/Little Lover-45
DISCOUNT-live	V/A-Double Dose of Dicks-2xEP
LONG GONES-Prepare to Burn-LP	? & THE MYSTERIANS-Do You Feel It Baby-2xLP/live

JAH NELL

THE DICKS-Kill From The Heart-LP	M&A Laundramat Newsletter #3-zine
TURBONEGRO-Get It On-45	KILLER KLOWN-Shane White-EP
THE BEES/PRIMITIVE ROLLERS-split EP	TALK IS POISON-Straight To Hell-EP
REZILLOS-Radio Session-EP	ADVENTURES IN FOOD #2-zine
DUKES OF HAMBURG-Little Lover-EP	DEAD BOYS-All This & More-LP

BRUCE ROEHRS

THE TEMPLARS-Phase II-LP	SUBWAY THUGS-Mainstream Crap-EP
MAIN STREET SAINTS-World Cup Year-45	LONG GONES-LP/GARAGE RATS-EP
LIMECELL-45/FORGOTTEN-Veni, Vidi, Vici-CD	MOLOKO MEN/VIOLENT DRUNKS-split EP
SPASMS/STITCHES-live	THE HOOKERS-10"/POSERS-EP
V/A-Oi Let's Go Canada-LP	V/A-The Sound Of Rebellion-CD

MAX WARD

PIG DESTROYER/ORCHID-split EP	SEPARATION-The Phyte 10"
UNWISE-You Gonna Make It-EP	LIE/CRUCIAL SECTION-split Flexi
BLADE CRASHER-700 Club-EP	TOTALITAR-Klass Inte Ras-EP
FALSE CHARGE/NAKED CHARGE-split EP	FALLOUT-Spit On The Innocent-CD
V/A-Hostile Aggression-CD	EXCRUCIATING TERROR-CD

RYAN WELLS

IRRITATIONS-Motorcycle Gang-EP	THE LONG GONES-Prepare to Burn-LP
THE PROBLEMATICS-Kids All Suck-LP	SONIC'S RENDEZVOUS BAND-LP
TURBONEGRO-Get It On-45	DICKS-Kill From the Heart-LP
DUKES OF HAMBURG-It's My Fault/Little Lover-45	HOT POCKETS-Rejected #3-EP
MANIACS-So Far So Loud-CD	TH' DOWNER BOYS-Hot Mistake-EP

KENNY KAOS/REMA YOUNG

SONIC DOLLS- Electric Man-EP	SWINGIN' UTTERS-I Need Feedback-45
THE DIMESTORE HALOS...When You're Dead-EP	BORIS THE SPRINKLER...Russian Robot-EP
SMASH UP DERBY-EP/SPITFIRES-CD	HALFWAYS-Rockin' Time-EP
HOOKEES-Must Kill!-10"	LIMECELL-Bloodthirsty Stalker-45
THE .357'S-Real Tough World-CD	PROBLEMATICS-The Kid's All Suck-LP

ZINE TOP TEN

Building Up #1	Cryptic Slaughter #8
Dogprint #11	Beckett
Dream Whip #10	Greasy Spoon
Jackpot #3	Brat #7
Trust #71	Screams From Inside #7

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#137/Oct '94. Guitar Wolf, Billy Childish, Boxhamsters, A.F.I., Disassociate, Jack Kevoorkian & The Suicide Machines, Sound Bite House, Boston Archives, The Trashwomen, Violent Society, Hellbillys, No Demuestra Interes, Spider Babies, "Roots Of Punk-Chess, Sun..."

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, "Roots Of Punk-MC5", "Cartoons Of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down.

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Option Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk-The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpsnap, The Hummers, No Violence, Diferentes Actitudes, Juveniles, Richard the Roadie, "Roots Of Punk-The Sixties Pt 2".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pitt.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Gutfiddle, Karen Monster, Dimestore Haloos, "Uncle Sam & The Swastika".

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, T.M.T., H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmeil, One Inch Punch, Chicken-shit, No Deal, Ussue 1, Clint Walker.

#157/Jun '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Pioneers of Punk-Sham 69".

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-Dogs, Round Ear Spocks, David Hayes of Very Small Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Pioneers of Punk-The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Pioneers of Punk-Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts, "Pioneers of Punk-Ohio '77".

#166/Mar '97. Walking Abortions, Hick-ey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Pioneers of Punk-Dead Boys".

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Pioneers of Punk-SLF, Undertones".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile, Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Pioneers of Punk-The Slits".

#171/Aug '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Racetractor, Violent Society, Knuckleheads.

#172/Sept '97. Withdrawals, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, The Bristols, My 3 Scum, The Space Shits, Chris of Pessimiser Records, The Reclusives, Nick Qwik, "Pioneers of Punk-GG Allin".

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, "Education" theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloos, "Pioneers of Punk: The Henchmen", Filmmaker Lech Kowalski.

#177/Feb '98. Superfly TNT's, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Native, Useless I.D., Quarantine, "Roots of Punk-Generation X".

#178/Mar '98. Forgotten Rebels, The Dirtys, Josh Collins, The Letterbombs, Go-Devi/Gyogun Rend's/Room 41, Tone Deaf Pig-Dogs, American Steel, "Economics theme issue".

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Gutersnipes, The Posers, Explosive Kate, Douche Flag, They Still Make Records, "Pioneers of Punk-Dangerhouse Records".

#180/May '98. Reinforce, Discontent, T.V. Killers, Slack Action, The Eyeliners, Made-moiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, The Jack Saints, Stray Bullets, "Pioneers of Punk-Patti Smith".

#181/June '98. Grapefruit, The Druggies, Stiletto Boys, All Bets Off, Bonecrusher, Summerjack, Cell Block 5, D.D.I., The Normals, "Pioneers of Punk-999", "Pirate Radio" theme issue.

#182/July '98. Thee Headcoatees, Vapids, Manchurian Candidates, Squiggy Nema, Traffic Violation Records, Jumpin' Land Mines, B-Movie Rats, Budget Girls, The Bruisers, Discount, Dead End Kids, "Pioneers of Punk-Adverts".

#183/Aug '98. Lewd, Asshole Parade, His Hero Is Gone, Cee Bee Beaumont, Teen Idols, "Pioneers of Punk-X-Ray Specs", Article on Chiapas.

#184/Sept '98. Absentees, Devoid of Faith, UXA, Umlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys, "Pioneers of Punk-Black Flag".

#185/Oct '98. Traitors, Whimpy Dicks, Armed & Hammered, Dylan McKays, NME, Tezacrifco, Worm, Roswells, Raxola, Beatnick Termites, "Pioneers of Punk-Adverts".

#186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads, "On Our Doorsteps"-article on homeless punks, "Pioneers of Punk-Spizzenergi".

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff: We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines! See detailed information listed on the mastheads of the Record Review and Zine Review sections.



BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on previous page.

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This stuff is crazy Fast, This Stuff is crazy Hard. I don't know. Its sort of a Punk style, but then its extremely Hardcore. But, with all said, and done its KICKASS! The vocals are neck pulsing loud and aggressive, the guitars are hard, aggressive, but also well combined. All this stuff is also 100% DIY. The cover depicts everything someone has to "digest" in the world we live in today, if I must say, that's super punk rock! -Elimination Zine

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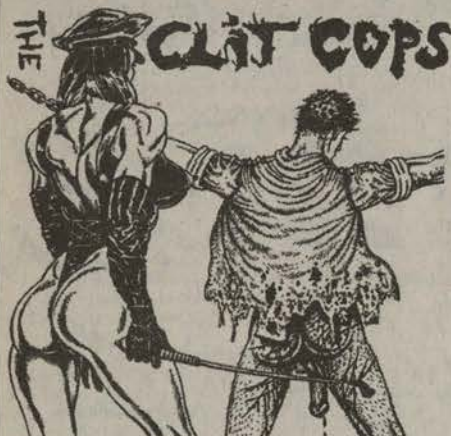
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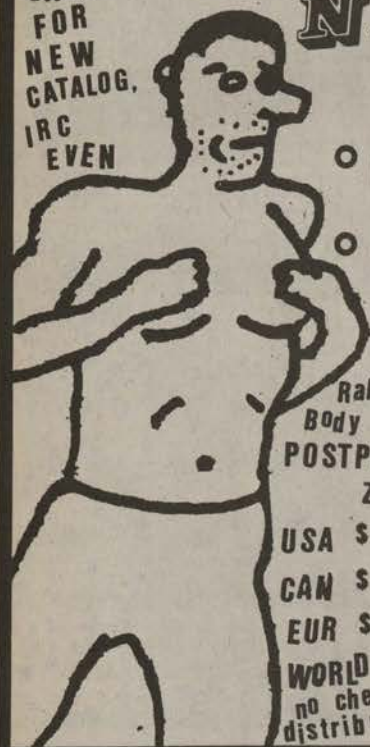
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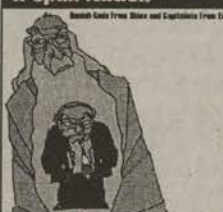
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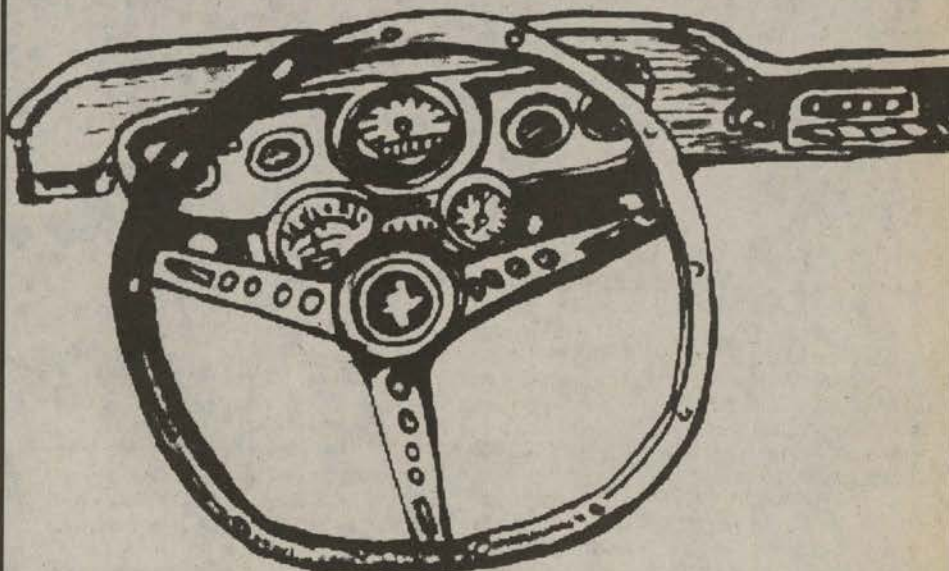
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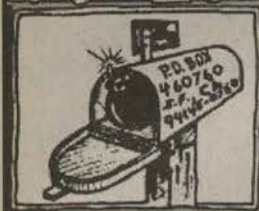
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MRR,
Your interview with Indecision in issue 184 had a glaring contradiction that I feel I must address.

In the introduction, the interviewer claims that Indecision have a "dedication to DIY," and then later in the interview it is revealed that they are doing a split 10 inch on Revelation. Revelation hasn't been a DIY label for many years. They use major label distribution, their records are in huge corporate chain stores, they release records by major label bands like Rage Against The Machine, and they even contract themselves out to take care of vinyl pressing for major labels—bands like Bush and No Doubt. In addition to all of that, the owner of Revelation apparently has little or nothing to do with the operation of the label anymore, leaving things in the hands of staff members. This manner of operation isn't Do-It-Yourself, even in the most basic sense.

It is time we all stop splitting hairs over the nature of labels like Revelation, Epitaph, Victory, and Lookout. People are continuously trying to tell me that they are "independent"—meaning that they aren't owned by another corporation. This may be true, but when the label operates in exactly the same manner as a major label, and utilizes the same resources to sell their records, then I don't see a real qualitative difference. They may have helped make Hardcore/Punk become what it is today with their earlier efforts, but it is time to draw some lines and say goodbye to all of these punk rock careerists who want to make their millions off of our subculture.
Ned Kelly/ PO Box 14411/ Minneapolis MN 55414

Ned,
We obviously missed the bit about Revelation when we prepped the interview, because we wouldn't have even run the interview. Thank you for writing in and keeping us on our toes!
Jacqueline

B Dear Punks with Presses customers,
If you were a recent customer and had a current project we were working on and haven't heard from us, please contact us by mail. There are a few people we haven't been able to get a hold. As you've probably heard Punks with Presses has closed. Unfortunately, a few projects were caught unfinished in this mess. We are in the process of going through and settling up with customers and creditors, but this takes time. Everyone who worked at the press felt extremely bad about this situation, but there was nothing they could do. The press had been operating for five years and we hoped PWP could keep running without Jux for a while. This was not the case however, we kept getting further behind and bills kept piling up to the point where staying in operation was impossible. We are currently working on sorting out the details and legal-

ties of everything and trying to ensure that the few customers affected have priority on getting their money returned. Fortunately, we have the equipment of PWP which will be sold to pay off these debts. So, if you haven't heard from us, it's because we can't get in touch with you, so it's very important that you contact us at Punks with Presses/ P.O. Box 326/ Berkeley, CA 94701.

We know this has caused a great inconvenience for some of you, and we sincerely apologize. Please know that the situation was unavoidable and not pleasant for anyone involved. Please contact us and please be patient as we are doing everything we can. We will get a hold of you and keep you updated on our progress in straightening this mess out. Once again we apologize and hope everything will soon be taken care of.
Punks with Presses

e Dear Punk Planet... I mean MRR,
I just got the new issue. What's the deal with the fancy layout of the band interviews? And the review section format? If you want to go emo please tell us instead of sneaking these artsy *Dogprint* graphics in. With the passing of Tim, *Maximum Rock and Roll* is at a sort of crossroads. Don't take it down the wrong path!
Rob Cleveland/ 1705 Gateway/ Middleton, WI 53562

J Gardner,
I am writing to clear up the misperceptions of me you may have gleaned from issue #2 of *The Set Up*. First off, I am pro-choice. I support a woman's right to choose in any situation she wants. I don't know of any way to prove this to you so I guess you'll just have to take my word for it. *Earth Crisis* are one of my favorite bands, though. Contrary to popular belief, I do not consider them pro-life. I have reason to think that. I think the essay in the "All Out War" record clears it up. I also differentiate between being anti-abortion in your personal views and being anti-abortion for everyone. I like the band because of their music and I support the causes they give money to—the ALF and Earth First!

Also, I think you are way off base in saying Shelter have a "women are inferior, homosexuals are an aberration" stance. Ray is a friend of mine and I have seen him perform 24 times, and I have never felt that he was/is sexist or homophobic. If I learned that he was, we would no longer be friends. I urge you to read the lengthy oral history of Shelter that I will be putting out in my next issue or the one after, I hope it will clear up any misperceptions about the band.

Well, in closing, I'm glad you read the zine thoroughly enough to have such a reaction to it, but again, I am pro-choice and I am not homophobic or sexist. Keep an eye out for issue 3 coming soon with All, Elliot, Far Apart, Sarge, Good Riddance and the Smooths. Thanks for reading,
Jonny [illegible]

Dear John,
First of all, let me say how much I appreciate that you wrote a calm, thoughtful letter to express yourself. The fact is it's prob-

ably more than I deserved, considering what I said about your zine was pretty heavy. I am not going to take it back, though, and will try to explain why.

To tell the truth, all I knew about *Earth Crisis* was second-hand, so I spent a bunch of time reading interviews with them on the internet, and while they aren't as bad on some issues as I thought, they are even worse in many ways. While Karl says he does not think abortion should be illegal, he basically says that if you have an abortion, you are a murderer. While you allude to this yourself, i.e. the difference between being "anti-abortion" in your personal view, and wanting it outlawed, the fact is that I really think we've heard enough "personal views" about this issue from men. It has nothing to do with men. I don't think that abortion is something that most people take lightly, and usually the people talking about how abortion is used as a method of birth control are men. Karl is smart enough to know that the main abortion debate hinges on the idea of controlling women. There may be a valid point to make that abortion is not a good thing, but I don't think we will be able to ever talk about that in an honest way until women are really equal to men and have the power to really control their lives and destinies. I think *Earth Crisis* could be on their way to approaching the abortion issue a lot more strongly if they were to be more vocal about their support for the equality of women, not that I am saying they don't, but it ain't no fucking *Firestorm*, lemme tell ya...

I agree with a lot of what *Earth Crisis* has to say, my problem is that they are so confrontational, that I think they turn more people away, yet they profess that "spreading their message" is the most important thing. If this were really true, I think they would examine their tactics and revise them. The message is so "important" to them that they are eager to sign to a major label to get the word out, never mind that this tactic has been tried and examined ad nauseum and everyone knows by the time you reach that huge audience, you have no message. How much has *Rage Against the Machine* changed? Karl has the nerve to say that they are revolutionaries, and that the FBI is following him. He urges his followers to participate in illegal direct action (animal liberation), and then says HE can't do it because he is too important, as the mouthpiece of the band, to risk incarceration. Does anyone buy this crap? "Sorry you're in jail, at least you know I'm picking up a corporate paycheck..." To me they are egomaniacs who are trying to impress others with how "hard" they are. This is best exemplified by their ridiculously strict codes regarding straight-edge, which resembles some kind of secret society. The utter contempt and downright hatred espoused against the huge majority of people who do not fit their standards is not going to influence anyone other than the small handful of lost souls looking desperately for something to feel powerful about, to give their life some kind of purpose, no matter how shallow. Like gangs or drugs, these people will move on from straight-edge once they realize there is more to life than adolescent cliques and one-upmanship.



Unless he's jumped to a new life defeating ideology, Ray Cappel is a Hare Krishna. He doesn't even use the lame excuse that many religious

people use of not following the church leadership, but somehow picking and choosing bits they want to pay attention to. At least back when I was paying attention, Ray was an unapologetic shill for the Krishna hierarchy, helping them to sucker in teenagers, something they hadn't been able to do so well in recent times. Hare Krishna says women should be controlled by their husbands, this is for the greater good, this is god's plan, you cannot argue with it. It also says homosexuality is wrong, an affront to nature and god. OK? That's the Krishna religion, Shelter says they are a Krishna band. Got it? I suggest you read some about Krishna, (not from a 108 record either) and when you interview Ray Cappel, ask him how he feels about women and gays. Then ask him how Krishna feels about them. Then ask him what he thinks about that.

The fact that you, Johnny, are not sexist, homophobic or anti-choice, is precisely what makes me so upset about your support for these bands. I want people to start paying attention to what their "heroes" are saying. This is what they believe, and are trying to convince others, if you support them, you are supporting these ideas. I'm tired of the "yeah, but they rock" attitude. One can listen to a band without having to drum up support for them in your fanzine. (I happen to love old AC/DC; they are sexist clowns, but I don't wear their patch on my jacket or put out a zine praising them) As women and gay people are friends of mine who I love dearly, I will stand up with them against bigots and even against those who passively support bigots. Hope I have cleared up my position. Karl and Ray have every right to their ideas, and I have the right to disagree. At least I don't (actively or passively) encourage 16 year olds to form gangs and stab each other at shows over cigarettes or what kinds of shoes they wear. I can't believe we debate these kinds of issues nowadays. Exchanging ideas is great, but I really thought we were beyond a lot of this stuff... Take care Johnny, Gardner



Dear Jacqueline and MRR,

Thank you for the reply.

Things have changed in Indonesia, but not all are good things.

Like I said in my last e-mail, economy still falls down. Everything is expensive nowadays. Imagine once a rich country suddenly got poor (because of the corrupted government!!). People here are not ready.

The poor gets poorer. Countless people losing their jobs. It's like a slow death. But I don't know, it seems like there's nothing happening in this country now, because of the people's ignorance. But there is something wrong, you can feel it in the air. I mean for 32 years our people been cheated, lied by the new order government. It builds people's ignorance about everything, education, his-

tory, politics, economy, etc. What kind of judgment do you think our government deserves? Hah. Some of the political prisoners are freed, but many of them still in prison. The National Human Rights Commission (Komnas Ham) are still searching for a number of missing activist, students, all the missing persons.

Racism, Chinese bashing, bad rumors flying, a society based on fear. Not to mention about Timor (I guess you have heard it in the news), Aceh. In Timor and Aceh there is almost no freedom, military intervention make them suffer. Almost all of the political party here are jokes, we don't trust them. Except for Partai Demokrasi Indonesia 'Perjuangan' (Indonesian Democratic Party) lead by Megawati, she still has her masses. And people down here are like floating mass, the so-called democracy is very blurred (!?). Sorry for my English, but I hope you can understand my bad English, ha, ha...

Well, I guess if you read *Newsweek* or *Time's*—March-May edition I guess you know what I mean. Check out The Human Rights Watch site. Maybe you'll find something there.

Hey, is it true that Tim Yohannon has passed away? I heard rumors, and I don't know the latest information. If this news is true, than we all mourn down here. We'll miss him, and we'll pray for him. Innalillahi wa inna ilaihi roji'un. Amen.

Okay, Jacqueline, I got to go now. All the best and take care.

Arian13/ Jl. Kanayakan A-3/ Dago bandung 40135/ Jawa Barat/ Indonesia



I'll try to keep this as concise as possible...

A few months ago, MRR ran a story about a guy who walked into 924 Gilman sporting a Confederate battle flag tattoo. The guy ended up getting his ass beat down nazi style by the punks in attendance. According to the guy who wrote the letter, the man with said tattoo was not very vocal, he simply refused to leave the club.

Most punks are quick to cite the fact that it is wrong to treat anyone in such a way; it (the group beat-down) is a technique favored by groups punk dislike the most. The reason I write this letter is not to state the obvious, but hopefully to educate. I am a southerner, and I feel (or at least hope) that some west-coast residents could perhaps benefit from seeing things from a different point of view.

I feel that almost everyone has a little bit of pride for or attachment to the place they think of as "home," whether they realize it or not. This could certainly be said about the majority of southerners (I mean real country folks, not transplants or retirees in Florida). I am from a rural southern town (Gate City) in southwest Virginia, near the border of Tennessee.

The Confederate battle flag is a common site in this area of the country, but not as a symbol of racism. It is flown more as a symbol of the love they have for their home and their heritage (no, not the heritage of slavery). It is no different to them than a Varukers patch or a 15 year old Subhumans T-shirt is to a typical punk rocker. I'll be the first to admit that there are a lot of racists in the south, and that it is entirely possible that the guy with the tattoo is, in fact, a racist jerk (especially if he is not a native southerner)... But the south does not have a

monopoly on racism, folks. From what I've experienced, there are just as many rednecks in northern states as there are in the south. From what I've read, Ohio seems like a hotbed of racism. It may be hard to understand (for a non-southerner) how the rebel flag could symbolize anything good. I have traveled all over the east coast, and I can honestly say that southerners are the nicest people (as a whole) that I've been around. The rednecks suck, but they are no worse than the "rednecks in clean clothes" that frequent northern cities (e.g. Philly, NYC, etc.)

On a different note, a recent issue of MRR ran a column in the news about how the U.S. had recently given Most Favored Nation trade status to China, thereby indirectly supporting the rampant human rights violations that the Chinese have been committing. This could be seen as a ploy to line pockets, but I have a different idea as to why the decision was made. Over the last few years, China has been amassing and training the largest military in the world, as well as acquiring newer and more powerful weaponry (by the way, in addition to MFN trade status, the USA also gave China technology for more accurate ICBMs). I admit I don't know these things for an *absolute* fact, but this information has been presented to me by various sources. Two facts I do know are 1.) The global economy is in a world of shit, and 2.) In recent military history, China has been humiliated. Think about this for a second. It has parallels to the pre-WWII era: Germany had lingering humiliation about their defeat in WWI, had built a mighty military, and the economy was, as it is now, in a world of shit. I don't want to sound like a psycho, but the parallels are there, man! You may think that a country "gets over" getting beat up in war, but they don't—southerners are still embarrassed about losing a war in the 1860s! To finally cut to the chase, I think that China may have been granted MFN trade status partially because they intimidated the hell out of us! Most people make fun of me when I talk about this, but the mighty USA is not invincible. Wars happen, believe it or not, and if we were to enter conventional warfare with China right now, we'd get our asses beat down like the guy outside Gilman!

Well, I'm gonna shut up now. If you read this, thank you. Replies are welcome—chquille@vt.edu.

Brad Quillen

Brad,

Thanks for your letter. While I don't agree with your arguments for sportin' a confederate flag, I think that your letter was well thought out and offered a perspective that deserves attention. As for China's Most Favored Nation status, you may have a point, but other countries that have MFN status also have human rights issues. The bottom line is that trading equals money. Take care, thanks again for writing, Jacqueline

Brad and Jacqueline,

While I agree with Jacqueline that your letter was well thought out, I'm afraid you need a somewhat harsher reply. The Confederate Flag was only the symbol of the South



during the Civil War. It does not have a long history as a symbol of good things in the South. Whatever it may mean to some

Southerners, to most people, and particularly most African Americans it symbolizes slavery. The refusal of White Southerners to acknowledge this and lose it either means they think slavery was good or are too lazy to give up their attachment to a stupid symbol no matter how fucked up the ideology it represents. It is just a flag for chrissakes. Beyond that let me assure you that there are some amazing people in the South, and if you travel 20 minutes outside of San Francisco you can find fucked up racist rednecks to equal anything in Mississippi.

Gardner

Maximum (RC),

I just got issue #184. I'm the guitarist from Hoods. Our review made it out that we were some kind of hateful group spreading anti-gay prop. This is quite untrue. We are in no way anti-gay, racist, homophobic, or sexist. I (Mike Hood) truly apologize if I offended anyone. I would never purposefully try to offend or hurt someone's feelings. I didn't think anyone would take offense to a word like "faggot." It obviously offended RC. Next time I will take into consideration my use of slang. Truly,

Mike Hood

PS Please accept my apologies

Dear MRR,

I'd like to address a couple of topics you guys probably have covered countless times in letters and articles in the zine. Punk has changed my attitude about many things. It seems to me that the majority of people strive for one thing in life, wealth. Honestly, I had the same mentality. Go to college, get a job in which I can become "successful," and live a grand old life. It's weird, because most of the ideas in punk are simple ones that make a tremendous amount of sense, yet I never pondered those thoughts before I started listening to bands like the Dead Kennedys or Bad Religion. Of course, it's not hard to see why. Most people aren't taught about all the corruption in society. Parents are either as ignorant as kids or don't bother telling them. Programming on the mighty time-consuming invention called television is basically garbage. About how great life is when you give a shit about yourself. However, I strongly believe that before showing care for others, you must make certain to get yourself on a steady platform.

In MRR #183, letters department, Mark Bruback has several noteworthy points. He is absolutely right on the fact that true punks of today must not throw away education. Power in the hands of a punk has enormous potential. Power in the hands of hundreds of people that have our mindset can only go further. How can this country achieve any type of real change when its citizens are only curious to

whether or not Bill Clinton is loyal to his wife. Okay, we know now, he couldn't control his hormones, so can we move on please.

Let's have all kinds of diverse punks in this country. Entertainment punks (which there's plenty of), blue collar punks, and something we definitely need more of, punks with enough power to pack a punch to the ignorant public. I don't mean power in the form of owning a company, I mean power in a way to have your voice heard. You wanna overthrow the government? Chanting to a song at a show is incredible fun, but it's not going to do shit. Let's give a big fuck yeah to the bands that splash some water on our faces, but we gotta go beyond that and actually do something.

Now, here is where I start to become a man of questions. I've only been into punk for about six months, and even though I want to do something, I haven't done much. True, I just preached about do this, do that, and I'm writing these words for a wake-up call to myself as well. I'll be starting college soon and have just about no clue as to what I want to do. I like writing, but I'm going to have to improve dramatically if I want to portray the numerous faults of our society. I don't know, maybe I'll like that great author/ linguist/ anarchist Noam Chomsky. The thing is, I need ideas. Tell me (tell anyone who gives a shit) careers we can pursue through a college education that can have a true impact on our lives. This is definitely the route I and many must take. Either because we aren't musically talented or because some of us aren't made for blue collar work. I have no choice because of a mild case of cerebral palsy on my left hand and foot and wouldn't be able to do the work of most of those jobs. So tell me punkers, what can we do to really help?

Also, one of the main themes in punk is anarchy. It seems that most of those in the scene believe in it. I however don't see how it could really work. I think the majority of people would either be fighting or too lazy to give a shit getting involved. What would happen to simple things like electricity. We do need people to run that and the many other facets of life. Think about it. There are many organizations that are provided for our needs but in some cases do more harm than good. Prime example in punk? The police force. Their duty is to protect and serve but our argument is that they abuse the authority they hold. Hey, I couldn't agree more, but the fact that cops are around make a lot of felons think twice before committing a crime. Remember, if everyone had a caring mentality like us, anarchy would be a no-brainer. But, when you have psychos roaming all around the world, they always find a way to screw things up. All the brave anarchists must certainly realize that in order for their way of life to succeed it must hit the entire earth, not just their country. That's one hell of a task. Would the human race be up to the challenge is my question? In a Dead Kennedys song, "Where do you draw the line," Biafra brings up some great points about rednecks playing king of the neighborhood. He also mentions the sewers, who would fix them? Don't get me wrong, I can't be against or for anarchy without someone enlightening me about it. I'm sure others feel the same way as me. Currently, I just don't know enough of the positives that I can hear from some of the intelligent anarchists. Know

any outstanding books on anarchy, I'm listening.

Gary Balaban/ 18-06 Split Rock Rd./ Fair Lawn, NJ 07410/ (201) 797-8499



Dear MRR,

Columbus, Ohio's "More Than Music" fest took place June 25th-28th of this year. Proceeds from the fest were used to benefit Columbus's Queer Youth Center and the Buckeye Region Anti-Violence Organization (BRAVO), organizations which work for and on behalf of homosexual/ bisexual/ transgender adults and youth. In addition, the dates of the fest were chosen to coincide with the city's Queer Pride March and Celebration, in an attempt by organizers of the fest "to combine a hardcore/punk gathering with a political direct action march." The bands varied in style from Rainer Maria to His Hero is Gone, discussion groups highlighted a range of topics from the Irish Civil War to D.I.Y. Womyn's Health, and as per the usual fest fare, there were some excellent booths offering music and literature. All of these resources did indeed help the Columbus "More Than Music" fest live up to its name.

According to the program, which was written by organizers of the fest, the collective had "sought to achieve something more than the traditional examples of punk/hardcore fests. Traditional examples which so often borrow heavily from the traditions of mainstream culture. Offering predominantly heterosexual, white boy, entertainment focused, music exclusive gatherings... The More Than Music Collective attempted to take the tired, stagnant fest model and not only break down those dynamics entrenched in mainstream values, but to also move forwards [sic] from there and build something positive from their ruins." Because so much of this year's fest was based on this idea of making the punk/hardcore "community" more inclusive, as well as on the idea of fighting unjust discrimination within society at large, it may be important to take a closer look at the methods which have been employed as an attempt to reach this ideal. A common method employed at the fest was demonstrated in the presence of exclusive groups, such as the "Girl Militia," and in the form of exclusive discussion groups—namely, the "Womyn's Planning" discussion, which was in preparation for the "Addressing Rape in Our Community" discussion that took place later that day, and the "Queer Only" discussion which preceded an open "Queer Discussion" workshop. Other methods present were non-exclusive discussion groups on race, class, sexual orientation, and gender, and the Columbus Queer Pride March and Celebration. Fighting unjust discrimination which often affects people on the basis of race, gender, and sexual orientation requires destroying the misconceptions held by those who discriminate. Likewise, the resulting misconceptions often held by those who have been discriminated against must also be destroyed.

A person who is prone to discriminating against homosexuals, for instance, may think that homosexuality is unnatural. This misconception may be rid of with the understanding that sexual orientation is no more a



selection made by a person at his or her birth than is race, gender, hair color, or any other natural trait. The focus of discrimination based on gender and race has changed and splintered somewhat. Once based on the misconception that social roles and cultural differences were symptomatic of an inequality between different genders and races, discrimination is now more often based on territorial instinct and stereotypes. It is now generally understood that race and gender are not accurate gauges by which an individual's potential insofar as achievement or intelligence may be measured. It is thereby more well understood that those social roles once viewed as symptomatic of existing inequality were actually responsible for the existence of inequality. While misconceptions such as homosexuality being unnatural, or certain genders and races being inferior to others can be eliminated with the presentation of factual evidence, the backlashes of faulty justification for discrimination must be eliminated differently.

Territorial instinct and stereotyping, both common bases of discrimination, are symptomatic of a larger social misconception. People prone to discriminating against those of a specific gender, race, or sexual orientation view those individuals sharing such a common genetic trait as being members of a group. As a group, such individuals appear to share common behavioral patterns, and often seem to be a territorial threat, whether it be in the workplace, or in the extension of cultural diversity and language barriers. For instance, while logic may show that a person who speaks broken English as a second language to be by no means less intelligent or capable than one who speaks only English, the animosity which surrounds such a misguided judgment remains. It takes on other modes of justification for discriminating against such a person, such as the insistence that he or she is a member of a group of people who cause social or economic problems, such as the loss of employment opportunities, or a rise in crime. The unfortunate and yet common result of this false grouping of individuals is the adaptation of such a grouping by the individuals who have been discriminated against. Rather than the individuals remaining persistent in the belief that a genetic trait is merely a facet of a whole individual, the trait is allowed to become a unifying point. This is simply allowing this sort of broad generalization, this false grouping, to remain intact. If it can be recognized that grouping individuals by common genetic trait is a faulty concept, then it should also be recognized that voluntarily unifying under a banner which reads of a specific gender, race, or sexual orientation is also a faulty concept.

The fight against discrimination may be perhaps better fought with the empowerment of the individual. It may be fought with the recognition of a trait as a facet of the individual and not the whole of who we are, and not a basis for unity or the cornerstone of self worth. It may also be fought with the

uniting of individuals, regardless of race, gender, or sexual orientation, who are opposed to a form of discrimination which is actively taking place (eg. marriage and adoption laws which discriminate against homosexuals, etc.). Excluding people who do not share a common genetic trait because those who share a common trait have been excluded is not only ineffective, but counterproductive.

There was definitely a lesson to be learned at this year's fest insofar as the fight against discrimination is concerned. It was a lesson found in the collective itself. A group of people, made up of individuals who varied in gender, sexual orientation, and probably hair and eye color, was able to work together as a group, making decisions by consensus. Each person was able to voice his or her ideas and concerns, and was thereby able to play an equal part. False unity based on a genetic trait didn't make this possible. What made it possible was the mutual goal of a four day festival involving music and discussion groups. Christina Harding/ Omaha, Nebraska

Christina,

It makes sense that people who are dealing with similar problems (in your example, facing some type of discrimination in our fucked up society) will want to get together and discuss stuff they have in common. Leaving other aspects aside, if you catch shit for being queer, being queer is not a "false grouping," but a real-world one, forced upon you. Since it's a difference experience being queer than straight in our homophobic society, gays, lesbians, et al. can't expect us heteros to fully understand their situation or have all the ideas on how to make things better.

Getting back to the Columbus fest, it seems from your letter the big separatist action was having exclusive meetings before the open meetings on the same subjects. You say that women and queers used both tactics, "uniting... regardless of race, gender, or sexual orientation," as well as meeting among themselves. I think both efforts have potential. Undoing deeply rooted prejudices is heck of more difficult than putting together a four day fest. Jeff M.

J Dear (so-called) punks, I'll get right to the point—you make me vomit. Most of you wouldn't know the meaning of punk if it bit you on your fat, lazy, moral-majority asses. Most of you are so damn conservative you make Newt Gingrich and Jesse Helms look like liberals.

Yeah, I'm in prison—so what? Yeah, I made some mistakes—so what? Maybe I deserve to be in prison—so what? How many of you can walk on water? I never claimed to be perfect, only human. And sometimes I don't even feel like that.

You guys freak out when I answer your ads—you see the "correctional facility inmate" rubber stamped on my letter. You get weak kneed and scared. A few of you, like the late David McCord, Ayn Imperato, and Naz (from the Chems) wrote back and found out I'm not a bad guy. David encouraged me to write, and so I offer free to anyone who writes my book of poems—*Nightmare Hostage*. I answer your ads to buy your band's demo tape, or your zine,

or your chap book. Or maybe I read something you wrote and wanted to tell you how much I enjoyed it. But I get my letter sent back—"Refused—Return To Sender." Thanks a lot.

I'm going to be 35 in a few months, and I can remember a lot still. Seeing the Ramones when I was 16. Seeing bands in Akron—The Rubber City Rebels, The Waitresses, The Chi-Pigs, and the pre-Devo Devolution Band. Clubs like The Bank, The Main Street Saloon, and the Main Event. Spare changing outside the Jockey Club to see Black Flag on their first Midwest show.

If you want to write and prove me wrong, go ahead. I'll answer any and all. My address is—Jeff Dean #148-997; NCCI; PO Box 1812; Marion, OH 43301-1812. Later, Jeff Dean

PS To Cindy and Joe, I say bite it, you scum!



Dear Felix Havoc and MRR, O.K., you got me, I'm a huge Armed Citizen fan (from the 80's). I have all their stuff and know all the words to every song.

Then one day I thought "Hey, I'll start a band called Armed Citizens and we'll play originals and totally disrespect the old..." I don't know if you think this is true or wish was true (because it gives you one more thing to bitch about) but it's bullshit.

Here's the real story—almost four years ago I was taking a shit at my brother's house reading the NRA magazine *American Rifleman* that contains true stories of every day people that halted damage to themselves or their property by owning a gun legally. The section is in every issue and it's called "The Armed Citizen"—hence the name. About a year past and the Armed Citizens were established (locally—cuz that's what really matters) when a good friend of mine, Tom, told me he had an old comp with a band called the Armed Citizens on it. We had a demo out at the time and decided to keep the name. I personally never expected our band and its name to get any farther than York, Lancaster, and Harrisburg. Then, two years later we released our own seven inch on our virgin label (2nd Amendment). When we sent it out it was actually the second time I heard of the old Armed Citizens in a letter (that was taken as hate mail) from a distro mentioned in your column. And now issue #184 (MRR) is the third time I've heard of them. I'm sorry if that's reason enough to stress you out, but I assure you there is no harm meant and no disrespect meant to the old Armed Citizens. I would honestly like to hear them. So, anyway, we're not changing our name. Not after two releases of our own, a song on a Beer City comp, and other songs coming out soon on several other comps. If it steps on your toes then don't support us. If you had a baby and named it "Bonehead" cuz you thought it was original, then after several years you met an adult named "Bonehead," would you change your four year old's name? As if it all matters, Shannon Citizen

PS I can't speak for other bands whose names were attacked but could they, perhaps, be a coincidence also?
PPS Thanx to Bruce for his column



and the quote (it's very inspirational): "If you got punk rock and you've got camaraderie, you're going to survive this fucking mess." (Also issue 184 MRR regarding the

Ducky Boys.) Oh, yeah, anyone feel free to write to us at: 2nd Am Rec's (Armed Citizens)/ P.O. Box 3434/ York, PA 17402



MRR,

Issue #184 was awesome! For me it was especially interesting because of the Ricanstruction interview. But the object of my letter is about a question you asked Alano in the Ricanstruction interview. You asked, "Is there really such a thing?" when Alano mentioned Puertorrican punx. Well I can tell you there is such a thing as Puertorrican punx. Puerto Rico has a punk scene just like any other place. I just moved from Puerto Rico to live in St. Louis, Mo. a few months ago. But before I moved I was in the Puerto Rico punk and hardcore scene for eight years. Of course Puerto Rico is just an island and it doesn't have tons of punk and hardcore bands, but it has quite a few like: Golpe Justo and La Experiencia de Tonito Cabanillas. These are some of the best punk and hardcore bands in Spanish from Puerto Rico. There are a lot of Puerto Ricans that love to listen and play punk rock in Spanish and English. Young people in Puerto Rico have problems just like any other punk kid in any other place and a lot of them release their anger at society or just plain family problems through punk rock. And a lot of them are into punk, like me, for that feeling that only punk rock gives you when you listen to it. It doesn't matter if you're Puertorrican, Asian, European, etc...everybody's got their own personality and their own taste in music. And Puerto Rico is not a primitive island with house made out straw and no cars or televisions like some people think. We've got everything from salsa to rap to punk. I'm just trying to say "yes, there is such a thing as Puertorrican punx." If there are any other Puertorricans here in the States that love punk rock please get in touch with me, or anybody that just wants to talk a little bit more about this, just write me up. My address is:

Eric Pena/ 3134 Magnolia #1E/ St. Louis, MO 63118

PS To Lindsay McLeary on her letter in that same issue I want to say, "You couldn't have said it better."



MRR,

Much thanks for the article in MRR #183 dealing with the situation in Chiapas. It clearly lined the history and future of the native people's struggle in that area, giving previously ignorant readers like me a great introduction to a very serious and tragic situation. A big thank you to Lane Van Ham for writing it.

In Montana we can sometimes feel cut off from the underground press. There aren't many stores that carry independent

magazines, and only a very few that carry zines. Fortunately MRR is relatively easy to find. Articles like the Chiapas piece help to better understand the capitalist state and the effects our convenience has on different people's freedom, and everyone's mother Earth. Thanks again, Randy Spaghetti/ Missoula, MT



MRR,

I'd like to make a few comments about the review of the Jermflux 45 in issue #183. First off this isn't some whiny letter about a bad review. If our music isn't that particular reviewer's cup of tea I can respect that. However likening us to "a bunch of tanked rednecks" is not only inaccurate but unfair. No one needs a lecture on the negative connotations associated with the word redneck. We might as well have been called ignorant racists. While none of us will be joining MENSA anytime soon, and we do happen to be from the South, we are *not* racist and firmly resent the implication. It's sad to think that people around the world who read MRR (and take it very seriously) might dismiss our band as drunken rednecks based on one person's misinformed opinion. But again I'm not going to whine about a careless review. Shit happens. I just want to give the MRR readership a chance to form their own opinion. Anyone who wants a copy of the Jermflux 45 can send the review from MRR #183 (no copies) and one dollar for postage (Canada and overseas add more) to Jethro Skull records (the band's own label) + judge for yourself. If you can't send the review it's only \$3 ppd anyway.

I appreciate the chance to voice my opinion about this and clear up any misconceptions about Jermflux.

Jimmy Keeter/ Jethro Skull Records/ 1 Guenivere Ct. #1F/ Newport News, VA 23602



Dear Maximumrockandroll,

I'm writing to comment on the current state of the magazine I have been reading for years. The fact is, I stopped reading Maximumrr for a while. From about 1996 to to just a few issues ago I didn't pick up MRR hardly at all. I can't exactly say that I'm totally impressed with the new direction that MRR has taken. First off, the columnists section definitely needs some work.

This guy, George Tabb—who first appeared in MRR shortly before I stopped reading it for a duration—needs to be fired. He's got the intellect of a twelve-year old, and any columnist who writes his/her first few columns with the purpose of defining his/her relationship with a famous band (The Ramones) has no serious intentions of writing good columns, and George Tabb has not written many good columns. For heaven's sake, how many times can I read about one of this guy's wacky, funny, "punk rock" experiences before I fucking throw up. And Rev. Norb? He's about the same, only nerdier. As of 08:00 a.m., 09/01/98, I am stipulating that nerdy, old, white-collar record collecting shmucks who write about absolutely nothing and who make reference to old, obscure pop records are not punk, and don't deserve to have a column printed in MRR. The only columnist who still writes for MRR from the old days is Mykel Board, and maybe the magazine should make a clean break and fire him, too,

Anyone who devotes a whole column to trying to convince kids to get jobs in the sex industry is at best a tad loopy. At least there's Brian Zero while not the most original writer, his columns are positive, insightful, and cool. Ted Rall is probably the best of the new columnists, the Scumbag file is a cool and interesting read, Nick Fitt—whether a fictional character or a real person—writes a very boring column, maybe Felix Havoc is MRR's new Ben Weasel, which is pretty much fine by me, but in response to his comment that Larry Livermore's foray into zine publishing was easy considering he had a "couple hundred grand" lying around—you shouldn't open your mouth on subjects you know little about. Lawrence Livermore has been publishing his *Lookout* newsletter since before he even started the record label—long before the success of Green Day, and the fact is, most of what is published in his fanzine is leaps and bounds better than anything MRR's current crew of columnists have been coming up with lately.

I guess I've been pretty harsh in this letter, but it's only because I hold MRR in such high regard—it really is an institution—and despite its shortcomings (i.e. bad columnist such as Rev. Norb and George Tabb), it continues to be an entertaining and informative read. Sincerely,

Chris Reister/ shlumpdumper@hotmail.com

Dear Chris,

I don't enjoy all of the columns either. The thing is, variety makes the world go 'round, and there is definitely a contingent of folks who enjoy columns that strike me as dumb, if not down right sexist and racist. But, other folks just think that those columns are funny. Go figure. That other contingent of folks are always squawkin' that we oughtta get rid of the "boring" columns (usually the columns that I consider thoughtful and like very much).

My suggestion is that if you don't like a column, skip it and read one of the ones that you do like. Take care, Jacqueline

PS Thank you for writing, I wish more folks who have an opinion on the content of the mag beyond "why did my record get a crappy review" would write in.



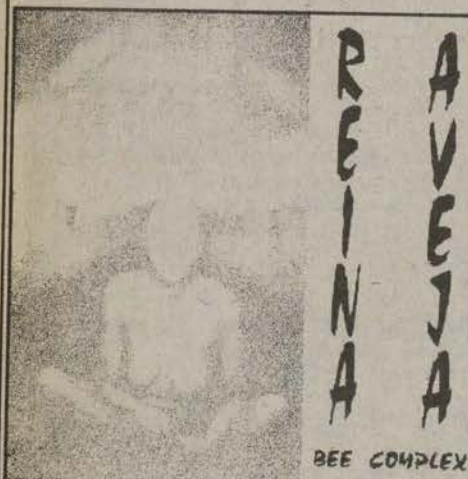
MRR,

In the review of the Mr. Crispy/Peter the Great split 7" in issue 184, the PO Box was left out of the address. It should read: We're Not On A Label Records / PO Box 5816 / Edmond, OK 73083-5816. If you would print this letter it would be much appreciated. Thanks, Mike/ crotch@juno.com

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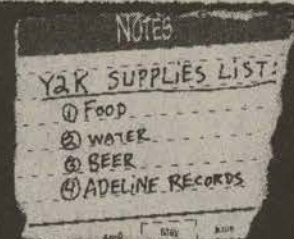
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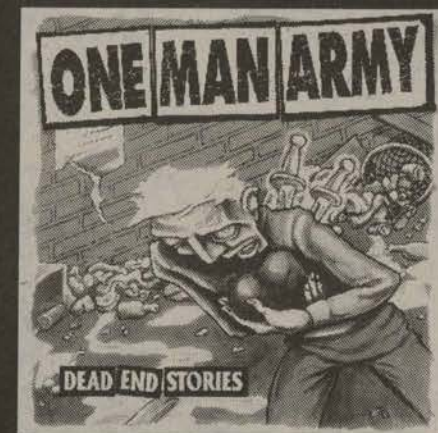
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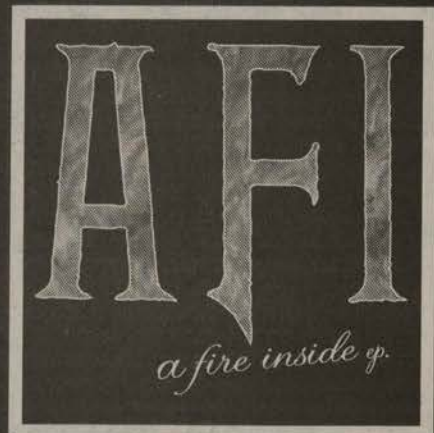
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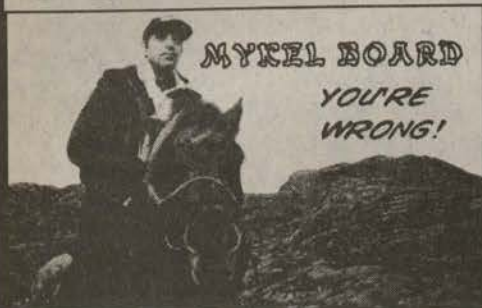


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YOU'RE
WRONG!

People seem to have unconsciously assumed that their lives' desires are unattainable. So, instead of fighting for themselves, they end up fighting for an ideal or a cause, which gives them the illusion of self-activity

—Anonymous & Anti-copyright

"You got your pit poop, your pap poop, your potty poop and snappers. Then you got hair burners, ass-rippers, bubblers and squirtguns."

Otto's talking about farts. Divided, categorized, classified, labeled, and laid out. He's spent years making the list. The names roll off his tongue like big white droplets roll off of mine.

"There're pippy farts, blasters, sbds and spare pops. You got your TNTs, pants stainers and slow thunder."

"Uh, Otto," I say, "don't you think that's a bit extreme, having a name for every kind of fart?"

"Those names set me apart," he says. "I am what I am because I can name farts."

"Besides," he adds, paraphrasing Barry Goldwater, "extremism is no vice."

Time and space shift: It's 1998. I'm in London with Ms. M. More fun than my last fiasco, Ms. M takes some risks, doesn't complain about my hygiene and does the nasty. She's a vegetarian, but neither a preacher nor an extremist.

We're in Compendium Books on Camden High Street. I've been here before, but not for a long time. They've changed. Now they divide their books according to the race and gender of the author. There's a Hispanic Male section. Another one's for Hispanic Females. Then you got your Black Males, Black Females, and lotsa others I can't remember. Humans categorized as carefully as Otto categorized farts. Besides being racist and sexist, it makes finding books damn hard. Not only do you need to know the author's name. But the author's race and gender as well. I could understand this in apartheid South Africa, but in Lefty England? Why?

It's fanaticism. The store wants more

than to accommodate all kinds of people. It wants to make sure you know they accommodate all kinds of people. So it divides them like farts, and posts them on the shelves.

Fanaticism abounds in England. Take animal rightists... please! Many of them actually welcome highways and the destruction of forest land. Why? Because it will make hunting more difficult, that's why.

The writer of the quote beginning of this column said, "I've met people who've become celibate to avoid distractions to the struggle for animal liberation." Some fun.

He also points out that animal fats are in rubber tires, most glues, and photographic film. To avoid them all, you'd have to return to the 16th century. No one wants that.

Well, maybe. The Winter '93 issue of *The Vegan* magazine recommends the Catholic-approved "rhythm method" of contraception. You see, even latex condoms contain a milk protein. The rhythm method doesn't protect against AIDS. It doesn't even work as birth control. Yet, these animal rightists will risk people's lives to achieve their goals.

"Like religious zealots," says Anonymous, "they bash their cruelty-free handbook bibles over their friends' heads saying, 'You're not vegan enough! Suffer more! The animals are!'"

The scene is London. Local punk rockers break into an unused building. It's filthy. They work for days cleaning it out. Sweeping, setting ratttraps, shoveling debris. A squat is born. They set it up as a place for anti-fascist meetings, anarchist video showings and lefty liberation.

The Animal Liberation Front doesn't like those rat traps though. Oh no! They published a detailed letter about the location and security of the squat. Just what the local cops need. Worse than that, one of the animal rightists says someone should firebomb the place! That'll teach them, right?

Cut to Scotland. Ms. M and I are hitching out of a town near Lockerbie, crashsite of a plane bombed by another fanatic. British food has caused more of a gas build-up than usual. I cough loudly, trying to cover what I expect to be a snapper. It turns out to be a bubbler. The cough makes it worse—almost a leak.

Aside: I've long wondered why old folks fart more than youngsters. Is it looser sphincters? Worse digestion? Degener-

ate hearing, so they can't tell an sbd from a blaster? It could be all those, but there's another possibility. That is, they just don't care.

For old folks, there's no one to impress. No points to be made. No nookie to be scored. Old folks are free to fart, take their teeth out, scratch, anything. They have nothing to lose. Maybe it won't be so bad when I'm old—not just elderly, like now. *End of aside.*

It only takes us a couple truck rides to reach the ferry from Stranraer to Belfast. We're off to visit a pal of mine at the site of the troubles. As a way of avoiding the Catholic-Protestant war, I consider making a t-shirt with JEW written boldly across the front. My pal Mark, an American who lives near Belfast, says it won't help. They'll only ask if I'm a Catholic Jew or a Protestant Jew.

Once in Belfast, after a fish and chips lunch (Ms. M only has chips), we take a tour of the warzone.

"Just keep your mouth shut, Mykel," says Mark. "In America you risk a fist to the jaw. Here, it's a bullet."

"Me? Make an inappropriate comment?" I say. "Come on. Consider who you're talking to."

Ms. M looks at me incredulously. Mark shakes his head.

First we go to the main Protestant street. I forget the name, so I'll call it *Luther Road*. Every few steps, we come across another mural. Guys in masks and guns. Huge letters saying DEFEND THE UNION and other calls to war.

The street is quiet. There are a few pubs, a few shops, few people walking. I see a shop sign that strikes me as funny.

"Look," I say, "*Family Butchers!* Does that mean they don't stop with Jr., but go on to cut up mom and dad too?"

Mark kicks me hard as the owner of the shop has just come out. A few steps further he explains. "Mykel," he says, "the most fearsome unionists have a gang. It's called *The Butchers of Luther Road*. I think you just insulted them."

It's time to leave the area. We head for what I'll call *Pope Street*, the mainstay of Catholic Belfast.

Garbage blows along the gutters of Pope Street. Unlike Luther Road, lots of people walk here. A few young women, green kerchiefs tied around their heads, push strollers along the sidewalk. They stop to talk with each other, ignoring us as obvious tourists. A pack of kids, filthy faces, torn clothes, stands on a corner.

COLUMNS



Ranging in age from about 5 to about 12, they run towards us when they see us. Resisting the temptation to take flight, we slowly walk toward them.

The kids surround us. A red-headed boy, about eight years old, asks, "Hello, where are you from?"

"We're from America," I answer.

A chubby girl, about 12, stands looking at me with her hands on her hips. Sizing me up, she reaches for my fedora. Trying it on her own head she asks, "Are you a kewboo?"

"What's a kewboo?" I ask in return.

"Ya can speak English, cancha?" asks the girl. "If yer from Amerka, you know kewboo. It's the guys who ride 'orses, rope kews and shoot badguys and all."

Mark changes the subject, putting on an Irish accent that sounds more Scottish to me. "This yung man hair, and his wee girlfren, they're lookin' ta see some wall paintings. Now, you wouldn't be knowing where they could be found, wudja?"

"I know. I know." says the chubby girl, handing me back my hat.

"I know. I know." says the redhead boy, racing around in a little circle. From there, the tour begins.

From mural to mural, they take us. Fewer guns on these, more "memories of the dead and the valiant."

Mark whispers to me. "They're hiding the violent ones," he says.

As we walk, a little blond girl no more than five, points down the street. A black car, built like a Brinks truck, is travelling in our direction.

"Excuse us," says the chubby blonde.

The kids run toward a nearby lot and pick up stones. As the car passes, they hurl them at it. Thwack! Thwack! Thwack! The stones hit against the side of the car and bounce into the street. The car's back door swings open as it speeds away. There inside, sits a young man in combat fatigues. A rifle rests on his lap.

When the car passes, the red-headed boy is first to turn back to us. "We hate them," he says.

Now, I'm one of the few people in the world without a solution to the problems in Northern Ireland. It parallels the Middle East. Northern Ireland is Israel. The Protestants are the Jews, trying to keep their little bit of land in the midst of surrounding Catholics/Muslims.

Like the Middle East, the land was divided in two. In Ireland the North is Protestant, the South, Catholic. The Cath-

olics left in the North, however, don't like it that way.

"Why don't you just move to the South if you don't like it?" say the Protestants.

"BOOM!" say the Catholics as they use terrorism to try to get their own way.

"BOOM!" reply the Protestants, using terrorism to keep things the way they are.

Lefty knee-jerk support of the Irish Republicans has always struck me as odd. The IRA supported Hitler. He was anti-British. They get MOST of their money from American police forces. Still, American lefties support them because they're violent—and fanatic.

By now you've figured it out. This is a column about fanatics. More exactly, it is a message to fanatics. To you vegans, you punk purists, you Catholics, Muslims or Jews. You lefties or righties. Fundies or atheists. To all of you who believe that extremism in defense of YOUR ideas is a fine thing. You are scum. You are the lowest. You have no lives, but only causes. You are empty shells pretending to be human. I don't buy it.

The day after our tour, Ms. M and I leave for Dublin. I want to hitch. Ms. M insists we take a bus. Maybe it's a good thing we do. It helps us leave earlier.

Later that day, in a town just North-east of Belfast, "The Real IRA" explodes a bomb in a busy marketplace. Twenty-six people are killed. A real ass-ripper.

ENDNOTES:

—> *Shorter than usual dept:* To make room for such thrilling reading as band self-promotions disguised as interviews, the MRR cabal has dictated that we columnists shorten our tomes by 20%. (There goes my only long asset!) That means I'm killing a lot of endnotes.

Since I'm leaving for the Orient soon. I may submit a column that's ONLY endnotes, to fill in for that month. If I have to cut anything to meet the length requirements, the FULL text will be available via email and on my website. To subscribe to my columns electronically send a SUBSCRIBE request to me: MykelB@ix.netcom.com.

You can also check in at my website at:

<http://www.freeyellow.com/members2/seidboard/>

Don't forget to sign the guestbook.

—> Much of the animal rights information, as well as the initial quote, come from a pamphlet called *Animal Liberation:*

Devastate to Liberate or Devastatingly Liberal? It's information is incredible, though its analysis is wacko. You can get a copy for \$5, from DS4A, Box 8, 82 Colston St, Bristol, BSI 5BB, ENGLAND

—> The Senate is about ready to pass a flag-burning amendment. Nope, not one that'll require it, but one that'll prohibit it. If you don't know why this is a bad idea, check out the website of *People For The American Way* at <http://www.pfaw.org/> Even if you think flag-burning is a bad idea (I do), you sure wouldn't want to amend the constitution for it. Call your Senator now!

—> *Irish Vinyl Dept:* Ms. M and I found a halfway decent record store in the less than halfway descent town of Dublin. Called Road Records, they've got a buncha stuff including... well, you can see for yourself on www.groov.ie/road.

—> *A Grain of Salt Dept:* Ms. M also sent me this article clipped from the journal of the *American Family Association*. It advocates boycotting American Express because they favor homos over Christians. Most interesting in the article is that the journal explains that the homo organization GLOBE is **Gay, Lesbian or Bisexual Employees**. They never decode the initials of the Christian organization, SALT. Could it be **Soldiers Against Lesbian Tactics?** Or **Straight Assholes Liking Tush?** A free GG Allin ROIR CD to the best guess. Send guesses to me via email at MykelB@ix.netcom.com.

—> *I like smart troublemakers dept:* Negativland has gotten in trouble again. This time, caused by the notorious *Recording Industry Association of America*. The RIAA, the same folks who brought you record warning labels, have now introduced **Pressing Plant Intimidation**.

They found that Negativland used samples on a future project. The RIAA told the pressing plant NOT to press the CD. If they did, they said, they'd be libel to a lawsuit on copyright infringement.

This is the first time a non-financial force has stopped a recording before it could be pressed. It is censorship, as pure and simple as if done by a government agency.

According to Negativland: *it should be pointed out that, contrary to what the RIAA would have you believe, top-40 major-label recording acts DO NOT CLEAR ALL THEIR SAMPLES. Such huge acts as Nine Inch Nails, Beastie Boys, Beck, Public Enemy, Soul Coughing (sic) and many others only*

COLUMNS



clear those samples that are **RECOGNIZABLE**. If they're altered or mutilated enough so as to be unrecognizable, almost no one bothers to clear their samples or pay sampling clearance fees.

The supposed industry wide practice of clearing **ALL** your samples is simply not followed. It's all done with a nod and a wink. When they are cleared, it has nothing to do with ethics or the law. It only has to do with what you think you can **GET AWAY WITH**. If these acts were honest about all the samples they **REALLY** use, then, according to the new guidelines of the **RIAA**, none of their **CD's** could be pressed any longer either.

You can see what the **RIAA** has to say. You can also get their fax and phone number (hint, hint). The **RIAA** website is at: <http://www.riaa.com>.

If you want to contact **Negativland**, they're at: www.negativland.com. Don't forget, there's no final "e" in **negativ**.



STAND UP AND FIGHT!

A tough new oi/streetpunk compilation is coming your way from **Rhythm and Boots Records**, Vancouver, British Columbia, Canada. This LP is called "**Oi! Let's Go Canada**". The LP is chock full of great bands playing some of Canada's best oi. The **SHOCK TROOPS** start the confrontation with "**No Friend of Mine**", which is very good! Next up you have **IMPACT**, a well-established, long-running punk band from the Montreal, Quebec area. **IMPACT** sing their "**Clockwork Symphonie**".

Next you have **STREET TROOPERS** doing their hard nosed punk song "**Don't Let Them Win**". Very good! This is followed by the **TROUBLEMAKERS** with a really strong number "**Notre Esprit**" with deep, gruff vocals that punctuate the lyrics. The **GENERATORS** contribute "**Government Conspiracy**". This leads into the **HAMMEBOIZ** doing their anthem by the same name.

BITTER GRIN formed in Toronto in 1993 after the break up of **VACANT LOT**. Here they play the punk song "**Look to the Top**". The final track on side one is

BLATHERSKITES performing "**Media Schemes**" with forceful vocals and lyrics condemning the "**Trends of the Mainstream**".

Side two starts with an old **VACANT LOT** tune "**Cheers to You!**" from 1989. Damn decent!

The **RABBLEROUSERS** are up next with "**Nowhere To Go**" about a friend who betrayed his mates. The **LAGER LADS** are well known to most of you boot boys. Here the **LAGER LADS** kick you in the head with "**Make My Day**". This shit fucking rocks!

MAYHEM UTD. play "**Sin City Revolution**" and then we segue in those infamous **GLORYSTOMPERS**, one of the truly brilliant Canadian oi bands that have over-run North America of late! These guys play top-flight oi for you!

The next blow is delivered by the **CLEATS** from Edmonton, Alberta singing a rough-hewn streetrock anthem "**My City**", with the lyrics: "The city I live in, People say it's dead, But I don't fucking care, It's where I live. The memories and familiar streets, I'm not going anywhere!" Great stuff! Next you have **COCKSURE** with their theme song, and it's good!

That brings up the band the **SUBWAY THUGS**. The **SUBWAY THUGS** play a great number called "**Stay Young**". Last, but not least, you have **THE DOLE** singing their punk song "**Working Poor**". All in all this is a first-rate compilation. Order "**Oi! Let's Go Canada**" from **Rhythm and Boots Records**, P.O. Box 4623, Main Postal Outlet, Vancouver, British Columbia, V6B4A1, Canada.

The **MAIN STREET SAINTS** have a new record out that you will need to listen to. This 45 is called "**World Cup Year**" and you know what the subject matter is! "Bricks and bottles in the sky, gonna smash this town, I don't know why. Hallelujah! It's a world cup year again! Time to load up on rubber bullets, mace tear gas, and riot helmets. Train those cop dogs mean and good. Time to protect your neighborhood." Good oi music here! The "B" side of this 13 Luck Record is "**Crystal City Blues**" sung to a **JOHNNY CASH** type of tune. A nice country flavored rocker to wrap up a good record.

The **POSERS** have a fast and fucking furious punk record out now **Oink!** Records. This EP, called "**Worse Than Nothing**" is brutal full-speed punk from the first song "**Through My Eyes**" right

through the final cut "**Fuck Off and Die**". The **POSERS** also do a great cover of the classic **EFFIGIES** song "**Body Bag**". Get this one! Also available on **Oink!** Records is the **MOLOKO MEN/VIOLENT DRUNKS** split EP. The **MOLOKO MEN** start out with "**Life on the Run**" about a skin who is running from the law. "House to house with only some beer and a gun... Watch his back, no more time for fun". This is Visalia City oi at its best!

The **VIOLENT DRUNKS** (**EX-BOOTPARTY**) have two ass-kicking songs on side two of this **Oink** production. The **VIOLENT DRUNKS** side is called "**Bovver and Booze**" and it starts out with "**On the Backstreets**" - the band warns: "Remember the rules, remember the code - Don't talk shit if you walk alone". The next song on this side is "**Outhouse punks**" about two warring skinhead factions.

Top honors on the **Oink** label go to the **SUBWAY THUGS** from Vancouver, British Columbia, Canada. This reaches back a ways to **Oink EP #004**. Put side "A" down on your turntable and play the theme/anthem "**Subway Thugs**" this kills! You might be inclined to put these guys up in the current pantheon of Oi Gods with the **TEMPLARS** or the **GLORYSTOMPERS**. Side two has two excellent songs "**Frustration**" and "**Morning After**". Order the **SUBWAY THUGS** from **Oink Records**, PO Box 27813, Washington, DC 20038 USA.

The **FORGOTTEN's** full length LP "**We Came, We Saw, We Conquered**" is out now on **TKO Records** and this one is a treasure trove of street punk gems! The fine cover art is supplied by **Mike Novak** and showcases his prodigious skills. The music on the disc is packed full of punk rock hooks. The songs grow more intoxicating with each listen. Go purchase this record! Don't forget to secure one of those new **WORKIN' STIFFS** LPs, "**Liquid Courage**", fresh out on **TKO** as well! We are still anxiously awaiting new product from the **REDUCERS** - let's hope it comes soon!

The **SUBVERSIVES** have a good 7" single available on **Vulture Rock**. This one starts out rocking with "**Right to Riot**" and continues with top-quality punk rock on side two with the song "**Scrapheap Youth**". If you liked early **UK SUBS** or **CHAOS UK**, this record will appeal to you!

We have good news for you! The **TEMPLARS LP "Phase II"** is now on the

COLUMNS

shelves! This hard-hitting full length has **TEMPLARS** material from the 1994-1996 era. Included are some excellent songs such as: "Pawns In Their Game", "You're Free", "Worth My While", "I Still Remember", and many more. This vinyl provides further evidence that the **TEMPLARS** were then, and are now, at the top of their game. Write to Vulture Rock, PO Box 40104, Albuquerque, NM 87196, USA.

You may remember The excellent 7" debut by London, England's **GUNDOG** last year. Now there is a full-length that is just as good! This fine release is available on Sidekicks Records from Orebro, Sweden in the CD format or on vinyl from New Blood Records in the UK. The LP is entitled "They Who Laugh Last..." and it features great songs like: "Bring It Back", "Boots And Braces", "Life's Hard", "West London", "Mr. Nutter", and "G-Man", amongst others. You have no idea how powerful this band is! You simply must acquire this new **GUNDOG** album by any means necessary! You will not be disappointed!

Sidekicks Records also has a **DROPKICK MURPHYS** CD available. This great 19 song overview of "The Early Years- Underpaid and Out of Tune" represents various 7"s on several labels as well as the mini-CD and some live material. This sums up the "Do or Die" era and puts to rest the old band with Mike singing.. Now you have the great privilege of witnessing the new more impassioned singing of Mr. Al Barr at the helm of the **DROPKICK MURPHYS**. Look for a new LP soon called "The Gangs All Here." Catch the **DROPKICK MURPHYS** on tour right now. Write to Sidekicks Records, Ostra Nobelg. 9, 703 61 Orebro, Sweden.

There is an interesting comp. available from Gans Arm Records, Dusseldorf, Germany. This CD is called "Stumpf ist Trumpf". The material covers German bands from 1981 to 1997. There are tracks by **LOKALMATADORE**, **BABELSBERG POBELZ**, **CONDOM**, **OHL**, **VOLXSTURM**, **PUBLIC TOYS**, and many more. This compilation is worthy of further investigation.

Pinhead Records/Catfish Records from Guildford, Surrey, England, has live CDs available for you punks. The current catalog includes CDs by **COCK SPARRER**, **THE 4-SKINS**, **THE UK SUBS**, and **THE EXPLOITED**. Give a listen.

The fucking **SPASMS** came out to

California from Cleveland, Ohio and gave those jaded southern California club goers a big surprise! This **RADIO BIRDMAN** infused punk band plays their heart out every song! The **SPASMS** opened for the **STITCHES** in Orange California and the set kicked ass! The **SPASMS** played so fuckin' hard that the **STITCHES** had to rise to the occasion and both bands were in fine form. Later that night the **SPASMS** opened for **DEAD MAN'S CHOIR**, **THE PUSHERS** and the **U.S. BOMBS** at Club Mesa in Costa Mesa. All four bands were very good! The **SPASMS** were a catalyst for extraordinary performances by all the punk rockers concerned. The **SPASMS** have a good EP out on Burning River Records called "American Zero". All the tracks rock from "American Zero" right through "Only 16". This has the enthusiasm of a band climbing to the top with accomplished hooks acquired by studying the old masters like **DENIS TEK**. Order the **SPASMS**, "American Zero" from Burning River Records,, P.O. Box 41452, Cleveland, OH 44141-0452.

The **STITCHES** are in Europe as we speak- Lohrman, Witmer and company are fucking shit up in France, Germany, Holland and Spain. Those punks over there will never be the same. Stay tuned for news of the mayhem on the continent.

The **HOOKERS** are back in your face with a 10" that combines all the orneriness of **ANTISEEN** with the great rock trappings of **AC/DC**. This slab starts cooking with gas the moment you set the needle down on "Rock n' Roll Motherfucker". The **HOOKERS** have penned some classic bar-room anthems on this release. Witness the power of "The Legend of Black Thunder" with Noel playing some mean lead guitar! This satanic masterpiece has all the gentleness and compassion of a messy **CANDY SNATCHERS** episode. If you're going to hell, this is that band you want riding along in the hearse. The **HOOKERS** are evil incarnate! Adam has been known to sacrifice live virgins on an altar before the performance.

The fucking **LONG GONES** straight out of O-H-Ten are back with a full length LP on Shake It Records in Cincinnati. This follow up to the **LONG GONES** hot debut 7" on Shake It is a motherfuckin' barn-burner! The album is called "Prepare to Burn" and it contains a rerecorded version of the fine

"Heads or Tails" number from the debut. There are two good covers of old songs: "Give Up" by those old Ohio stalwarts **THE PAGANS** and "Earthquake Shake" by the Texas punk band **THE SKUNKS** from way back when. The LP gives you ten new original **LONG GONES** tunes to sink your teeth into. Get it! Write to the **LONG GONES** at: 541 Vestry Ave, Cincinnati, OH 45219.

One of America's premier hardcore punk outfits **BROTHER INTERIOR** from Tulsa, Oklahoma, have a new split available on Profane Existence. This split EP fuckin' shreds!

BROTHER INFERIOR starts out thrashing with "Promise Keepers" and a relentless attack it is! Next comes "Commodity", another keeper. You can skip the "Commodity Dub" at the end of side one and go on to side two with the band **WHOREHOUSE OF REPRESENTATIVES** from Seattle, Washington. Tearing and grinding away with enthusiasm. Hard edged!

Those old punks from Sweden **TOTLITAR** have good shit available on Prank Records, San Francisco, CA. The EP is called "Klass Inte Ras". There are good lyrics about social problems in Sweden. "Class, not race divides this nation. Class, not race-constructor of your ghettos." Check it out.

Another good split is **TOXIC NARCOTIC** and **THE UNSEEN**. These two Massachusetts punk bands are in the aggressive posture. **TOXIC NARCOTIC** sing "People Suck". You get the picture. Fast and hard punk beatings administered here. **THE UNSEEN** start out with a song for the kids - it's called "Stand Up and Fight". The lyrics are poignant: "The '90s are almost over and the hatred still runs deep. Ignorant fucks in police suits still rule the fucking streets. Poor are getting poorer while the rich stay rich. Equality is nowhere in sight. If you want to win you've got to fight!" Good shit! Write to the **UNSEEN** at 270 Central St., Hingham, MA 02043, USA. If you want a reply, send a stamp!

While we are on the subject of the mighty **UNSEEN**, go pick up the new A.D.D Records compilation called "The Sound of Rebellion". This compilation has ten bands from all over the place rocking on three of their best punk rock tunes. The **UNSEEN** start the streetpunk juices flowing with "No Evacuation", "The Systems Destruction" and "Alone". The fabulous **DISCOCKS** from Japan turn

COLUMNS

in three raging punkers with DEFIANCE out of Portland, Oregon right on their heels. Also included are BRAINDANCE, OXYMORON, BLANKS77 plus four others. Write to A.D.D. Records, 270 Central St., Hingham, Mass. 02043.

Do you like fast guitars, shouted vocals and painful punk assaults on your senses? Did you say you want raging hardcore in the NEGATIVE APPROACH vein? We got it for you! The new release on Burrito Records is an LP by MURDER-SUICIDE PACT and this motherfucker start out screaming and never lets you come up for air. Bob Suren handles the vocals with a vengeance and you are in for some brutal treatment! Check out "Bite The Hand". "Stronger than dirt" and "Not Going Back" to name a few. Send six dollars for MURDER-SUICIDE PACT to Burrito Records, PO Box 3204, Brandon, FL 33509-3204 USA.

For you vinyl freaks, TURBONEGRO has a 7" picture disc available on Sympathy that features two songs from the "Apocalypse Dudes" full-length. Included are "Don't Say Motherfucker, Motherfucker" and "Get It On" (clean American version). TURBONEGRO is still the creme de la creme of rock bands that are in bed with N.A.M.B.L.A.. This band rocks your pathetic world mercifully!

CONFEDERACY OF SCUM ALERT! Fuckin' LIMECELL, from the city of brotherly love - that's right, Philadelphia - have a new ball-bustin', blood-spewin' 7" out on Headache Records. This little beast smacks you in the face with a crowbar! We start off with "Blood-thirsty Stalker" and shit does get broke up! Then LIMECELL goes off! "Crazy Dave" is one nasty piece of scum-punk and don't expect no survivors after this gory detail! Headache Records is the best! Long live the WRETCHED ONES! Order LIMECELL from: Headache Records, P.O. Box 204, Midland Park, NJ 07432.

You CONFEDERACY OF SCUM types need to get your grubby mitts on a copy of "Kill the Scene #10" which is packed with great interviews such as the TUNNEL RATS, Eric Perfect of RANCID VAT and KADILLAC TATTOO, and the Widowmaker of COCKNOOSE. Send three bucks to Kill the Scene, PO Box 9042, East ridge, TN 37412.

Until Next Time-
See You In Hell!



Seventy-five cruise missiles, each timed to strike their targets simultaneously (get the symbolism? it's just like what they did to our embassies!) plowed into an Afghani training camp and a Sudanese pharmaceutical factory on August 20 in what the Defense Department called the most powerful military assault on individual responsible for terrorism. But far more impressive than the firepower involved was the public-relations coup it represented. For the first time in memory, the U.S. proved that you can bomb a guy nobody's ever heard of and have everyone love you for it.

With that assault, exiled Saudi rich dude Osama bin Laden joined an illustrious group of Arab leaders the United States has isolated politically and demonized in its pop culture. Who can forget the proud days of the 1980 Iranian hostage crisis, when cartoon Uncle Sam gave Ayatollah Kholmeini the finger from stickers on the bumpers of every passing K-Car? Moammar Khadafi was fun for a while, though dispatching his daughter to meet Allah proved a tad gauche. But Saddam Hussein was the best of all, a still-running classic of eight-o'clock shadow run amok. What editorial cartoonist didn't revel in the Iraqi leader's black beret, its insouciant tilt emphasized with a clever skull-and-crossbones badge? Never mind that Hussein used to work for our CIA, or that it took a good five months to get the PR machine revved up—we got a whole actual war out of him!

If Hussein is our favorite Arab to hate, surely bin Laden is the ultimate ingenue. Until his lackeys were accused by the CIA of masterminding the August 7th truck bombings of American embassies in Kenya and Tanzania, he was more of a nobody than Gary Coleman. Even after that, the country was riveted by the unfolding melodrama of Clinton's August 17th teleconfession in the Monica Lewinsky "matter," as the media insists on calling it. The overwhelming majority of Americans never mentally registered

the name of Osama bin Laden until the morning after the bombing, on August 21st. Yet a *Los Angeles Times* poll indicated that 75 percent of Americans supported the air raid.

Such Friends of Clinton—Not! as Newt Gingrich and Jesse Helms rallied around the attack. As Gingrich said: "I think, based on what I know, that it was the right thing to do at the right time." But what of the public, who before the missile strike couldn't pick Osama bin Laden out of a police line-up? Public opinion certainly wasn't forged by the presentation of damning evidence.

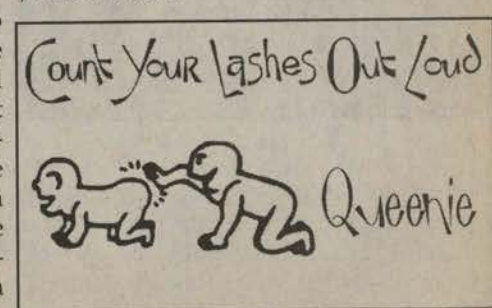
The answer, I think, is that bombs are cool.

You only have to watch the television footage of smoldering I-beams and charred bricks in Khartoum to know that watching those bad-ass, thousand-pound, 18-foot long Tomahawks plow into the plant's roof must have been an amazing sight. Even as the pundit in me wondered about Clinton's motivations to distract us from his sexcapades, the schoolboy in me loved the whole thing.

The DOD stumbled into the cool-bomb phenomenon during the Gulf War when they released clips from bomb-mounted cameras dropping down Baghdad airshafts with pinpoint precision. Never mind that precision doesn't matter much in a densely-populated urban area; blow up one building and the whole block goes because it's all connected by gas mains. The point was, it *looked* great.

Every two weeks we Americans wonder what happens to all of those taxes deducted from our paychecks. We don't send men to the moon anymore. We don't build new schools or new highways, and we're slashing welfare. So every now and then, it's nice to see that we still have what it takes to blow shit up.

Write: Ted Rall, PO Box 2092, Times Square Station, New York NY 10108, <http://www.rall.com>



About time! I just went to the preview of the very first sex video about

women doing men: "Bend Over Boyfriend." Shar Rednour, the video's director, was present to fast-forward to all the good parts and let us in on all the funny outtakes that didn't make the final cut. Also present were her three couples, only one of which was heterosexual, although the video was geared towards straight couples. Shar explained by saying that when the time came to shoot the film, everything was so hurried that she didn't have the time to go through a proper casting call. So in order to best facilitate the project she hired dykes and fags cuz "dykes already knew how to fuck and fags already know how to take it." And in some scenes, this is more than obvious. Once you see the apprehensive "straight" boy suck and throat the dildo like no woman ever does, you know he's a cockman... But it doesn't take away from the video. All in all, it does a great job of discussing this switch as well as covering the complete how-to's including technique, relaxation, toy selection, positions, health and safety, prostate pleasure, etc.

I urge more women to take the pleasure of fucking their boyfriends. Not cuz he'll love it or for revenge, but because sex feels different when you're the one on top, so to speak. And once he gives himself to you and you experience someone opening themselves up for you, you'll never want to stop. And that will bring about an equality of the sexes like nothing else. Til then, play hard!

(Bend Over Boyfriend. Directed by Shar Rednour; Produced by Nan Kinney for Fatale Video; Available from Good Vibrations 938 Howard Street, #101, San Francisco, CA 94103)



When you think of the word "fanatic," what comes to your mind? Do you think of a person blindly dedicated to an ideal and incapable of rational thought, or do you think of yourself? Most of us would probably choose to see ourselves as open minded, critically thinking individuals, capable of weigh-

ing both sides of an issue, no matter how passionate we might feel about it. Unfortunately, however, life has taught me something far different: within every human heart there is a fanatic waiting to jump out, march in line, wave a flag, and fight for a cause. Perhaps nothing has served as a better teacher to me on this subject than this underground scene that we are all supposedly a part of, this rebellious collection of outsiders which has proved more successful in producing products for corporate America than in producing meaningful revolution.

In early spring of 1988, I met an interesting individual by the name of Sean. He was a part of the animal rights offshoot of the punk community, an offshoot I was very heavily involved with. The two of us talked a great deal about the cause of animal liberation, about what methods we thought would best realize our goals. One of the most interesting parts of Sean's philosophy was his incorporation of totalitarian ideals into the question. He believed the best way to end environmental plunder and animal abuse would be through brute force, through physical suppression, not through choice. He believed that surrendering the issue to the impulse of irrationalism would push the cause onward to victory. Sean was an animal rights fanatic, but to this day, I can't say he was entirely wrong.

At some point in nearly everyone's life rationality goes flying out the door. If one were to come across a man beating a dog to death with a board, a purely passionate response might be the only one available to remedy the situation. On the other hand, the issue seems to shift when we consider scientists being paid to do far worse to animals behind closed doors. Why is this the case? Why is it that we feel vivisection is an issue we should rationalize about, while publicly torturing an animal is not? Perhaps the answer lies in the society we've created, a society centered around individuals and personal ethics as opposed to collective morality.

It would be nice if such concepts as freedom and individuality had lead to some sort of anarchic wonderland. Unfortunately, they have not. We are living in a society of individualism gone berserk, where different people have different concepts of just what "freedom" means. To some it means behaving responsibly; however, for many more freedom has become an excuse for doing

anything one wants to, regardless of the consequences. Logically, these conflicting concepts of freedom have only produced confusion as to what the world expects from us. Instead of cohesion, we have produced a society based on chaos, where greed rules the day, and morality, when it exists, is mired in contradictions.

It seems inevitable that out of such a mess, certain individuals would and will step forward to try to establish some sort of idealism or common morality. Sadly, since we are a society based on individualism, most of those who attempt to steer us toward a collective understanding do so alone, becoming not simply teachers but demagogues. Since there is no collective, they can only search themselves for morality, which usually leads to questionable results.

Although it's quite easy to fantasize about what one would do if they were appointed emperor of the world, it becomes a bit more of a struggle to ponder the toes that would need to be stepped on to achieve one's aims. For most demagogues, the process moves very quickly from toes to shins and further up the body. Such was the case with Sean, who couldn't content himself with just vivisection as a moral enemy. Instead, he had to move from cutting off an ingrown toe nail to the genitals of humanity, attacking, of all things, homosexuality. He had moved himself entirely into his own subjective world, the folly of most dictators, combining passionate and understandable arguments against animal research with erroneous statements about the nature of human sexual expression. As bizarre as it all was, soon enough, his determination and moral offering had built itself into a fanatic factory, a factory spun from the straight edge community, a factory called "hardline."

In 1991, I was touring the country with Engage, my band at the time. In Arkansas, we stumbled upon a peculiar phenomenon: many of the kids we met spoke in ominous terms about a group of militant, anti-homosexual, vegan straight edgers. Somehow Sean's philosophy had caught on. When we reached Memphis, we ran into a group of these fanatics. In this case, they were led by an individual named JP. In a highly articulate manner he proceeded to echo the teachings of Sean, nearly verbatim, extolling the virtues of militancy, preaching to me about such actions as the ALF's burning of an animal lab at UC Davis in 1987. This was

COLUMNS

quite ironic considering I personally had been investigated by the FBI for this incident. One thing led to another, and soon JP was talking about how unnatural homosexuality was; how hedonistic. It was all so incredible. There was no point in using rationality; no point in arguing with empirical method. It was the same as talking to Christians or any other religious zealots; and to be honest, it was quite refreshing. How can I say such a thing?

During the second world war, Japanese fighter pilots would ram their bomb laden planes into Allied ships, inflicting massive damage but committing suicide in the process. During the Iran-Iraq war in the 1980's, ten year old boys willingly marched off to their destruction, believing that they would soon be meeting Allah. In this society, we often look at such behavior as horrendous, as supreme manifestations of the irrational, manifestations of blind faith. However, the more one investigates the nature of our species, the more they realize that the propelling force behind humanity has always been blind faith. Currently, it is only faith in the marketplace that keeps the capitalist system functioning, so forget that mythology about stable economics and gold standards. Humanity is a collection of competing ideologies, which win or lose based on whether people believe in them or not. Sorry folks, that's all there is to it. One can read all the boring books on communist dialects that they want to; but nothing will erase the fact that communism had to rely upon potent symbolism, such as the color red, to sell itself to people.

Communism and capitalism both have tried desperately to foster the myth of materialism onto humanity, the idea that happiness results from material goods. The absurdity of this notion can be seen in such places as Serbia, where people care more about their idea of ethnicity than the concept of drinking Coca-Cola. More than anything, the twentieth century has shown us that the true urge for rebellion is not one for the replacement of one bogus materialist system with another, but a struggle to find collective identity, a struggle to re-tribalize ourselves. The only effective defense that materialists have been able to present against this trend are unsurprisingly irrational: celebrities adored as gods, technology mystified as magical, and politics on a stage that people have to look up to.

In short, consumerism has had to sell itself as a cult.

This is why I find it laughable when mainstream media tries to portray people such as David Koresh and the Branch Davidians as cult fanatics. What the media is trying to do in these instances is to simply attack and destroy the competition. Those of us who hate capitalism should see in the rise of "cult" behavior a sign that people are losing faith in the system. In such a situation, we should not turn our backs on fanaticism and hope it goes away. We should try to work with the impulse and utilize it to create something better. Sadly, the idealists of the world have always proven to be the last to try to do so, and as a result they are typically the first victims when misanthropes step in to take the reigns of humanity's collective impulse. For some reason most Idealists typically remain fixed to the belief that everyone has the same capacity to make responsible individual decisions. They dream of liberation happening through each individual enlightening themselves. Looking at human beings and how we relate to one another, this seems to make about as much sense as waiting for a train at an airport. Humanity has proven itself as a species that likes to play follow the leader. This results from the fact that not everybody is the same. This is not to say that people are inferior or superior to one another, it is simply to recognize that every person is both a genius and an idiot. Some people have a higher degree of rhythm than others, and some are gifted with the skill of communication. In the same sense, some of us are idealists, while others are those whose faith will make ideas become reality. In a community our differences work together to form a collective picture, like pieces in a puzzle. It is this picture that the majority of people hunger for and not the myth of individuality. This may seem like heresy to many of you, but take a good look (take a real good look) at yourself and the species you are a part of. Do the people around you truly seem to hunger for individualism? Where in the world do you see such a hunger? Do you find it in the punk scene? Look at that scene. How different do the people look from each other? When was the last time you saw people show up at a gig dressed in disco outfits? Like America, the scene tries desperately to put forward the myth of individualism yet somehow always pro-

duces its opposite.

To highlight this point, think of "straight edge." From nothing more than a single Minor Threat song this movement jumped into existence, waving itself as testimony to the cult like drive people express for community. Think about it, what is the "X" but an irrational symbol, a magic device for the tribe to worship and bow to. Let me stress that I intend no disrespect towards Straight Edge as a movement here. In fact, I have always seen the Straight Edge taboo on narcotics as a positive balance to the punk scene's willingness to promote self destructive drug addiction. Apparently, the only thing which has prevented Straight Edge from becoming a real tribe has been its lack of a concrete manifesto. Since the creation of any such code would have fallen to the responsibility of idealists, it seems unsurprising there isn't one: what straight edge idealist would have wanted to shatter their illusions of subjective liberation by facing the completely fanatical nature of the movement they had joined? Unfortunately, without the proper guidance, straight edge has become the property of scum bag institutions such as Victory Records, and has grown connected to corporations like Time-Warner, corporations actively pimping alcohol and cigarettes to kids around the world. This is the sort of tragic oxymoron that will continuously result when idealists do not realize what they must do to really be effective in this world: kick out the destructive navigators and take charge of the situation.

Perhaps just as indicative of the same point is the movement called "Riot Grrrl." To this day, it seems hard to pinpoint exactly what this movement was trying to say or activate. Was it a new form of feminism? Was it about female bonding? Who knows? It tried to collectivize itself, but like Straight Edge lacked the willing voice of perceptive idealists to help deal with the drive of the whole: no manifesto was written, no idea put forward. As a consequence, it became a superficial expression, a scene of rock bands and followers, epitomized by the near goddess like reverence given to one individual and her subjective reasonings. In the end, like straight edge, and punk in general, Riot Grrrl's collective energy ended up being ripped off and painted onto the likes of Courtney Love, eventually to be mass marketed by the fashion industry. How many other examples of

COLUMNS



the same story can you think of? How long will we allow it to be replayed for us over and over again?

From all indications, it seems that people are finally losing faith in the system, and with good reason: it is offering nothing for a future but a diet of junk food and worthless products. This means a societal shift is quite probably on the way. If we are going to be masters of this change, then it is imperative that those of us who are idealists give up our fantasy island ways of seeing reality and accept the structure of the species we have to work with. Here in Santa Rosa, myself and others have come up with a new philosophy called Structural Idealism, an idealism based in the concept of producing balance within the human structure, of summoning faith in the overall human community to change the world. Without realizing this faith, the human prospect looks bleak. I have been, and will continue to be a "revolutionary," but this word, like the word "fanatic" needs to be re-examined. The future demands that we change our strategies in ways that may be unpleasant for those who have succumbed to the consumeristic mythology of individualism, as well as those who are fanatics to the old ineffective ways of revolution, such as getting drunk and waiting for anarchy to simply happen. In the future, as I delve deeper into the idealism I have subscribed to, I'm certain that I will be stepping on a toe or two. I will be talking about how change demands that we give up our old scapegoats such as police officers and the church and concentrate on what is the real enemy. If you would like more information, you can reach me at my E-Mail: BriZero 13 @ Aol.Com. I can also be reached at my address: PO Box 4842, Santa Rosa, CA. 95402-4842

Next Up: The end of an experiment called "SIREN."



Howdy, this issue's Scumbag File is a question and answer session with former Sado Nation drummer Chuck Arjavac, who not only co-owns L.A. punk

record store Destroy All Music, along with his equally righteous partner Kara, and runs Deep Sound mailorder, but is also one of the nicest people I ever had the honor of working at the same place with long ago during my purgatory pre-self employment days. Anyhow, here's Chuck.

Brian: Are there any thief spotting tips you could share or preventive measures stores can take to avoid thievery?

Chuck: There are many ways to keep thievery to a minimum. Many stores only put out the covers or cases and keep the actual CDs and records behind the counter, which works well if you don't mind your shop looking like a store-room. At Destroy All Music we opted for the reusable security cases on discs and use the old eye ball to watch the records. The bottom line is you really have to pay attention to what is going on in your shop. Some theft is unavoidable. If you open your doors to the world it will happen.

Brian: As a store buyer, what makes one distributor more attractive to purchase from than another, besides pricing?

Chuck: Pricing is very important, but the most important thing to us is the availability of product. Customers do not care about the store's difficulty in receiving albums. All they need to know is that you have or do not have what they are looking for. If it's not in your shop, you lose. What I suggest is to find a few distributors that carry the type of music that you wish to sell and stick with them. The idea of ordering from a million little places to get all the best prices will be very counter productive in the long run. (Shipping, COD costs, etc.) The best way to get what you are looking for is to develop a relationship with your distributors and work with them to help locate what you need.

Brian: What are the qualities to look for when choosing a good business partner to work with?

Chuck: I met my current partner, Kara K., while she was managing local punk bands in our area. We seemed to have a lot of the same ideas including the desire to run a punk record shop. To me, the most important thing is, "Do you get along with the person and do they have similar goals?" Working with a partner is like being in a band or being married. You will work very close with this person day in and day out for a long time, so team work is of the utmost importance. You need to find someone whose strong

points compliment yours. There is no need to have two people who know everything (or think they do), but hopefully the two of you together will be able to come up with solutions to the ever-growing number of problems that will arise. Brian: How effective is advertising in the local papers and making special one-time discount offers in attracting new store patrons?

Chuck: When it comes to advertising, think to yourself, "What do I read and what do I notice?" Advertising can be a great asset but I can not think of one single way to lose gobs of money faster then by advertising in the wrong places. Go with your gut feeling and don't let the person from the local paper dazzle you with circulation numbers. They are often exaggerated. As far as local community newspapers go, I figure if someone in the neighborhood can't find your shop, how in the hell are they ever going to find your ad in throw away newspapers? Offering discounts is a good way to get new people into your shop. But remember, with a punk shop having what the customer wants is more important than a discount on shit they are not interested in. Word of mouth is the best advertisement any shop can have. Also store stickers and shirts, if you can afford them, work well. With print ads, stick with credible mags: MRR, Flipside, Gearhead, etc. Whatever fits your individual niche.

Brian: Explain some of the more tedious tasks you must perform everyday in order to keep the store running properly.

Chuck: Besides paying all the damn bills and explaining to people, "No, I'm sorry, we don't have the new Madonna record, this is a punk rock shop," the most tedious part has to be waiting for people to show up. This is really good for causing ulcers, alcoholism and premature baldness - so shave your head now!

Brian: When ordering, how do you know that you are not going to end up with a bunch of junk that cannot be rid from the store?

Chuck: Well, you don't. Read as many mags as possible, try to listen to your customers - let them determine what you carry. If you really dig a record, play it in your store. You can help things move too. If you have a good relationship with your distributors, ask them if they are usually honest. (They want your return biz.) Be careful of people from record labels because they think every record they put out is great.

COLUMNS



Brian: For a store, how important is location or do you believe that people will show up no matter where the shop is located simply based on ads and word of mouth?

Chuck: "Build it and they will come" is the biggest bunch of bullshit. Location is very important because you are trying to offer a particular product to a particular person, so what sense does it make to open in some out-of-the-way place. (Trust me. I know from experience.) Eventually, if you are good at what you do, people will show up. (Just hope it's in your lifetime.) I had a store in what turned out to be a terrible location. I could barely give away a record. Finally I decided to change locations to a more "hip" part of town and things got better right away. Besides making it very difficult to pay your bills, no business makes buying new releases and increasing your selection quite a challenge. Try to make things as easy on you and your customers as possible. Put a lot of thought behind every move you make. Location, what you carry, store name - every little thing. Still, a good plan can back-fire. That's where a little luck comes in handy. Brian: What are some easy ways to lose money on a store?

Chuck: Stock every gimmick, novelty, "buzz" band and flavor of the month, buy every major label new release and do all of your buying from bands you read about in Spin magazine.

Brian: Doing the mail-order, do you actually get a decent ratio of repeat order patrons as opposed to one time only buys?

Chuck: Mail-order is no different than a shop in the aspect of repeat buyers. It is a little more difficult through the mail than in a face to face situation. And sometimes things get confused via letters and things. But the hardest thing to do is to pay equal attention to both the mail-order and the shop. This is one of the places a good partner like Kara comes into play.

Brian: About how much seed money did it take to get the store up and running? How about the mail-order? On an average weekly basis, how much money gets pumped into each one?

Chuck: Opening a store is very expensive. Figure what you think it will cost to open a shop and double or even triple that figure. Fixtures, signs, and licenses alone cost a shitload, not including the actual records and things. Also, be sure to have enough money

left over to keep the shop afloat for at least six months after you open. As for your wage, forget about it - at least for the first six months to a year. Mail-order is less expensive to start. You will need the cost of printing catalogs, shipping supplies, (and you anarchists may not like this part) but you spend more money with the U.S. Postal Service than anywhere else. Oh yeah, and don't forget advertising. The other good thing about mail-order is that you can do it on the side while you make money through a day job, or whatever you do, and can invest money into your company along the way rather than all up front like is necessary in a shop. On a average weekly basis, Destroy All Music "pumps" all the funds available back into the shop with more releases, new releases, a little advertising and then more releases. It is a neverending cycle.

Brian: Do you ever hide excess cash overnight in the store and where is your secret hiding place? If not, when do you get off work and where do you park your car?

Chuck: I don't understand what excess cash is, but if we ever have any, we hide it in a milk bottle on the front stoop. But to assure this problem never occurs, we recently started a record label.

Brian: Will there ever be a big Sado Nation reunion tour to cash in on your legendary status and certain mega bucks that await you?

Chuck: What a question. As far as the "legendary status" goes, that and a \$1.50 will get you a bus ride. As for the mega bucks, we are still waiting around the mail box for that six figure check from Grand Theft Audio to show up! Ha ha ha! Actually, it already came as close to happening as it ever will. We all got together and went out drinking one night in... I think it was 1988. In all seriousness, we had our time. Playing punk music is for the young and it's time for the new bands. Many of which seem to be doing a good job of keeping the spirit alive. I just hope the bands today have half the fun we did "back in the day!"

Brian: OK Chuck, thanks for that informative interview and the check's in the mail, babe.

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"Lefty" Hooligan



What's Left?

Reporter: "What do you think about western civilization Mr. Gandhi?"

Gandhi: "I think it would be a good idea."

Some 200 years after the birth of a troublesome Jewish prophet in the Palestinian Galilee, a wealthy Roman patrician and inconsequential writer of epigrams leans against the battlements of a Roman fortress overlooking the Danube, feeling nauseous. Across the cold blue water barbarian tribes camp, their cook fires filling the air with greasy smoke. The Roman patrician has just heard a stomach turning story from a legionary stationed at the fortress about the uncivilized peoples currently flooding across the frontiers of the empire, though he can't remember if the story was about horsemen of the Germanic hordes immediately across the river or of the restless Slavic tribes further to the east or of some other savage race even more distant from the centers of Roman civilization. The horsemen in question take slabs of raw meat and place them under the blankets that serve as saddles for their horses. They then ride their horses until the meat is half-cooked from the animal heat and sweat, at which time they dine.

The patrician has recently eaten a meal consisting of several hundred tongues torn from hummingbirds the rest of which are then thrown away. This Roman delicacy was imported at great expense to satisfy the patrician's discerning pallet, so he is not keen on vomiting up the costly repast. Yet the eating habits of those barbarians revolts him. Indeed, everything about the savage peoples currently invading the Roman empire—their clothing, speech, customs and practices—disgusts and appalls the patrician. Their justice is not based upon the privileges of wealth and property but upon a grizzly blood feud between clans. Their music is not elegant and modal but crude and lascivious. The barbarians are even of a different skin color, not a refined olive dark but a rude ruddy white. Too late, the partially digested food spews

out of the Roman patrician to splatter his fine cotton tunic as well as the rough hewn stones of the battlements. He curses as he wipes vomit from his chin. These barbarians must be stopped at all costs. Civilization must be preserved.

Some 2,000 years after the birth of that same irksome Jewish prophet, a rich American *bourgeois* and insignificant writer of 'zine fluff named Larry Livermore nauseates the rest of us by standing upon the ramparts of western civilization and railing against the people of color inside and outside of the American empire. He considers them uncivilized hordes bent upon destroying all that is good and noble about "our way of life." He despises the music of their kids. He maintains that the brutal class-based violence of American "justice" that besets them is somehow superior to the street gang violence that also plagues their communities. Never mind that the western civilization he defends, much like the Roman one before it, is decadent and imperialist. Anyone who opposes Larry's precious notion of civilization is by definition a barbarian. It's not important to consider the details of Larry's vomitous spew any further. It would be instructive to briefly discuss the relationship between civilization and barbarism nonetheless.

The Latin root for civilization—*civis*—is also the basis for our words citizen and city. In this respect civilization is related to the Greek idea that human beings are political animals, meaning that they reside in and belong to a city-state or *polis*. Thus urban living and citizen politics are intimately intertwined in any understanding of civilization. *Barbaros*, the Greek root for barbarous, by contrast means not speaking Greek and not being Greek. For the Greeks then someone could be a barbarian (e.g. not Greek) but still technically be civilized (e.g. living in cities and participating in citizen politics). Common usage even 2,000 years ago tended to polarize these concepts however.

The most salient characteristic of the relationship between civilization and barbarism to be considered with respect to Larry's bullshit is that the latter helps to renew the former. The Romans were barbarians in the Hellenistic world they conquered. The Romans absorbed much of Greek civilization without doing it too much damage, adding to it an obsession with law and warfare. The Germanic and

Slavic tribes that swept into the Roman empire devastated Roman civilization, smashing it into a myriad pieces that were then sprinkled throughout the feudal mix that those people established across Europe. European feudalism evolved through the Middle Ages into capitalism and the nation-state; cornerstones of modern civilization. This is the underlying pattern. Recent civilizations are built upon the remnants of older civilizations and the barbarian cultures that overran and conquered them. As such, this pattern is a cross between the metaphor of fertilizing seeds in order to grow healthy plants and the periodic destruction by fire of prairie and chaparral ecologies in order to revitalize them.

That such barbarian invasions invariably sack and obliterate the civilizations they conquer goes without saying. Many works of prominent Greek and Roman writers, poets, playwrights, philosophers and historians were completely lost as a consequence of the Germanic and Slavic invasions. Yet without those invasions, we would not have the works of Dante or Chaucer, even of Shakespeare; that preeminent dead white European male. What's more, thousands of common people died, industry and commerce were severely disrupted, and chaos and disorder prevailed for long periods of time. I'm sure that the Roman patrician described at the beginning of this column bemoaned all of this and wept for his wasted empire. Yet without the destruction of Roman civilization by Germanic and Slavic barbarians Larry wouldn't be able to write his venomous screeds.

Unlike that upper-class twit Larry Livermore, I don't consider black, brown, yellow and red people to be uncivilized barbarians. I do hope that they, along with working people around the world, succeed in bringing down western civilization, not to experience a new Dark Age but to establish a global communist human community. Rosa Luxemburg posed a prescient dichotomy when confronted by the savagery of the first World War. Socialism or barbarism. For Rosa, barbarism meant the unchecked, rapacious development of global capitalism. We now have the capitalist barbarism of western civilization in spades. Time for a little socialism.

REVOLUTION WITHOUT BOLSHEVIKS

I'm a real lousy letter writer, snail

mail and e-mail. I apologize to folks who've written me and never gotten an answer. In this section I'll reply to one letter I received many months ago which asked (1) whether the Workers World Party (WWP) is actually as Stalinoid as I portray it; (2) how I know that Refuse and Resist, October 22 Coalition, *et al* are actually Revolutionary Communist Party (RCP) fronts; and (3) how someone can get involved with such organizations. I'll leave out the name of the person who wrote the letter, and I'll take the above points in reverse order.

Let me state this for the umpteenth time. No organization based on Leninist principles is going to emancipate the working class or liberate humanity. Leninism is an ideology of mass murder and genocide, its principle victims being other non-Leninist leftists. Leninism out of power feigns support for the poor, oppressed and working classes, yet Leninism in power recreates class society and capitalist social relations. Why anybody in their right mind would want to get involved with Leninist organizations such as the WWP or the RCP or the SWP (Socialist Workers Party) is beyond me. As regular readers of my column know, I'm highly critical of plenty of organizations and tendencies on the Left. Yet there are those I criticize that I consider "on my side" and others I define as "the enemy." I provide the addresses of the former so that readers can check out their side of the argument. As for the latter, fuck 'em. If you're really bent on getting to know these asswipes there's always the internet, and those Leninist misery pimps in particular make it a point to hang out at every even slightly progressive demonstration or event in order to recruit.

Believe me, it's not at all difficult to find these fuckheads, especially in most big US cities. I suggest that you first pick up a copy of their sorry-assed party newspaper. Try not to pay for it. Say you're real poor but still interested in what they have to say. Not only will the paper help you figure out their basic political line, you'll also be able to determine who fronts for the party in question. Except for the "domestic Third World" organizations the vanguardists are trying to court favor with, the organizations most frequently mentioned and favorably reported on in the paper are invariably fronts for said Leninist party. I have the additional advantage



of being an old motherfucker. I've been around long enough to have seen most of these pretentious idiots in operation, and I've frequently seen the founding of their front organizations first hand. In addition, I've gotten good at recognizing various political styles—how a “call statement” is phrased, who's on the endorsement list, what demands are made, how a coalition is structured and who belongs, etc.—and I can usually match a front organization with its parent Leninist party.

Finally, all the Leninist vanguard parties I've mentioned—WWP, RCP, SWP—are as bad as I've described them. Worse since I'm only aware of a small fraction of their fucked up behavior. My recommendation is, just say no to Leninism.

...ON-THE-JOB F.S.U...

[CLASS WARNING: The following section may contain language, ideas or suggestions offensive to bosses and capitalists. *Bourgeois* sentiment may be bruised by its contents, so members of the ruling class and their lackeys are advised to fuck off and die now.]

I worked at a Jack-in-the-Box when I was 16. I worked until 2:30 in the morning during the summer and folks would drive through fucked up at 1:30 and “jack” us around ordering shit for a half hour and then do something really clever like say “two jack-colas, heavy on the secret sauce.” Of course we'd do exactly what the customers said they wanted and pour the Jack's ersatz French dressing sauce for their burgers into their cokes because the “customer is always right.” Couple of us also fucked with the owners and the inventory for the week before we quit, handing out “double orders” after midnight which made us real popular. We didn't get shit from customers when we told 'em about our two-for-one deal!

I've tried to avoid what's euphemistically called “service industry” work since then. I did learn the power of what might be called “working class generosity” however. That's the subject this time, otherwise known as the GOOD WORK or SOCIAL STRIKE.

“Workers at the L'Hospital de la Merci (Mercy Hospital) in France, who were afraid that patients would go untreated if they went on strike, instead refused to file the billing slips for drugs, lab tests, treatment and therapy—usually filled out by nurses, aides, techni-

cians and ward clerks. As a result, patients got better care (since more time was spent caring for them instead of doing paperwork) for free. The hospital's income was cut in half. Panic-stricken, the hospital gave in to all of the workers' demands after just three days.

“In Portugal, where, under the military regime, strikes have always been illegal and dangerous, workers found other ways of making the employers come across:

“Lisbon, 1968: ‘Lisbon bus and train workers gave free rides to all passengers today. They were protesting because the British-owned Lisbon Tramways Company had not raised their wages. Today, conductors and drivers arrived for work as usual, but the conductors did not pick up their money satchels. On the whole, public support seems to be behind these ‘take-no-fare’ strikers, and the schoolboys are having the time of their lives. Holidays have begun, and they are hopping train rides to pass the time.’ —*The Times*, July 2, 1968, [...]

“In New York City, IWW restaurant workers, after losing a strike, won some of their demands by heeding the advice of Wobbly organizers who told them to ‘pile up the plates, give 'em double helpings, and figure the check on the low side.’”

These additional examples of the “good work strike” come from the IWW pamphlet, *Worker's Guide to Direct Action* (\$3; IWW, 1095 Market St., San Francisco CA 94103). Anybody who's ever worked with the public has a favorite “customer from hell” story. But it's also important to remember that customers are also mostly fellow workers. When service industry workers take collective action such as a strike, sick-out or slowdown against their boss they usually wind up hurting other workers more than the boss. This frequently isolates service worker actions from public support. The “good work strike,” the “social strike” which provides better or cheaper (or free) service at the capitalist's expense, is a nice way around this problem...

PERSONAL PROPAGANDA... I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for \$10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.



Perhaps the most subtle way that speech and thought are shaped is through the framing of arguments and debates. By narrowing a debate down to small range of options, undesirable viewpoints can be pretty much cut out of the national dialogue before it even begins.

The most fundamental example of this is the restriction of viewpoints expressed in the mainstream to those within the liberal democratic ideology. The argument here, is that Americans just aren't interested in ideas outside of this ideology, and it is true that most Americans' opinions are basically within this range. However, this does not mean that there are not a significant number of people who believe in alternative systems, and an even greater number that would be interested in listening to a discussion on the validity of capitalism, representative democracy, or any of the other issues that are never discussed at all in the mainstream. Howard Zinn's *A People's History of the United States*, which is basically a Marxian book, has sold 500,000 copies, which is a staggering number for a historical book. Noam Chomsky's only book that I know of put out by a major publisher, *Detering Democracy*, was a best seller and he speaks to packed lecture halls and auditoriums around the world. Chomsky describes his politics as libertarian socialist. John Kenneth Galbraith, who can be described as being on the boarder of anti-capitalism is the best selling economist writer in history. I could go on, and I'm sure most of you have had personal experiences of coming across people who are interested in such issues, even outside of the punk scene. The most impressive experience for me was working a booth at the Anarchist Book Fair, and seeing an enormous turnout of mostly “normal” people to a virtually unadvertised event centered around very radical ideas.

While you're recalling personal experiences, try and recall the last time you saw someone who wasn't a capitalist on a mainstream political show like

COLUMNS



Nightline, Cross Fire or Jim Lehrer. What about the last time there was a guest who favored a complete restructuring of our failing, or failed democracy? I can only speak from personal experience, but for me, the answer is never. Something doesn't match up.

Incidentally, representatives of the Christian Coalition, and even Pat Robertson himself are regularly given a voice in the media. Chomsky has been called a man who's genius can be compared with Marx, Freud or Darwin (primarily for his linguistic theory) by Newsweek. Robertson thinks that the president and the UN have unwittingly come under the influence of a global cabal, which is trying to put the world under the control of Lucifer (no, I'm not kidding). You can draw your own conclusions as to why most of the media find Robertson to be more worth listening to.

So, the field of discussion is narrowed down to a single ideology and its lunatic fringe, but the fun is just beginning. Even those who's views are well within the mainstream can be left out, no matter how prominent they are, if their opinions aren't kosher. I refer to liberals and conservatives in this column, but the representatives of those schools of thought in America today are nothing more than pathetic caricatures of the liberal and conservative thought and great figures like John Maynard Keynes and Edmund Burke.

The best example of all this I can think of is the battle over minimum wage. Liberals favor a higher minimum wage. After all, if someone is working full time, they're performing work necessary for society. It's hardly fair for them to live in poverty. Conservatives respond that raising the minimum wage could be the straw that breaks the camel's back for many small businesses, forcing them to shut down. So while the raise would offer improvements for some workers, it would cost other workers and some proprietors their livelihoods entirely. It's an interesting debate because both sides have some good points and it doesn't seem like there's any easy solution. That is, unless you want to go and do something crazy, like listen to professional economists. In an essay on the topic, Nobel Prize winning Keynesian (a bit to the left of a typical Democrat) economist James Tobin discusses one of the few things he and the

Nobel Prize winning Neo-Liberal (what Republicans claim to be) Deity/Economist Milton Friedman agree on. Like nearly all economists, according to Tobin, they both favor the abolition of the minimum wage. Instead, they recommend a negative income tax, where people who make under a certain amount receive payments instead of paying taxes. This way, the lower rung workers get to live with some dignity and small business doesn't get hurt since the costs are spread to society. Simple, huh? I think the idea has been around since the '70s, and still nobody, other than economists, ever seems to discuss it. We see the minimum wage debated pretty frequently, but this solution, favored by the pros, comes up about as often as the one favored by me, ending capitalism.

This one had me stumped for a while. It makes sense, those in the know agree, across ideological lines, several senators such as Dick Armey and Phil Graham have PhDs in economics and depending on the extent of the redistribution, the idea isn't that radical, so why wasn't it being discussed? I think I figured it out though. Actually redistributing income to working people acknowledges the gross inequity of our system in a way that the minimum wage doesn't. Suddenly we have to face the fact that it's not just "loafers" on welfare who can't make it in the land of limitless opportunity. Not only that, direct income redistribution smacks of... socialism (insert ominous music), so, obviously it's of the table.

Another issue where the debate has been narrowed to two bad arguments is affirmative action. The problem is that minorities are at a disadvantage in getting government contracts, and getting into colleges. The main point of debate is the college issue. Most people acknowledge that certain minorities tend to live in worse conditions than do Whites and Asians (and I mean Asians, not just Orientals) and get second rate educations. The liberal response is, typically, a band-aid. Let them into the schools with lower standards for grades and test scores. Conservatives argue that this is discrimination and that success should be based on ability and achievement rather than quotas. They also point to studies that indicate that the chief beneficiaries of affirmative action may be minorities who grow up middle or upper class, with all the educational

advantages of the privileged groups. (You never know which of these studies to believe, but these results seem consistent with common sense, so I buy it). Liberals counter that affirmative action promotes diversity, enriching campuses. Conservatives respond with more statistics such as frighteningly low test scores for affirmative action admissions to some med. schools. They ask if we really want someone who scored in the 18th percentile on their med. school entrance exams caring for our children.

The fact is that both sides have their heads in the sand, and are unwilling to face deep, ugly truths about our society. For conservatives, once again it's the fact that this isn't a land of equal opportunity. Success isn't just a matter of willingness to work. For liberals it's the fact that the problems here go much deeper than they care to admit and they can't be fixed with a minor program. Here are some facts, as I understand them. The most important factors in determining intelligence are, in no particular order, genetics, prenatal care, nutrition during early childhood, and stimulation during early childhood. If someone doesn't receive adequate portions of some or all of these things it's generally impossible for them to catch up.

When my mom taught in a poor Hispanic neighborhood she said that every one of her students received two meals a day from the school lunch program, which is nutritionally inadequate itself, and she knew that many would get something like one meal a day if it wasn't for that program. Most of the students had five or six siblings, as is common in poor families, and many of those families shared apartments with other families of the same size. In virtually all of the families both parents worked about sixty hours a week. Many of the kids slept in school, because they couldn't fall asleep in an apartment packed with ten or more people. If you look at the determinants of intelligence above and these facts it's not any wonder that the class had completely illiterate third graders and many of the students had trouble with basic arithmetic. While this is the case of one teacher's classes, I don't think anyone would argue that similar conditions aren't pervasive in most poor neighborhoods.

After this, the quality of education becomes a factor as well, undermining

COLUMNS

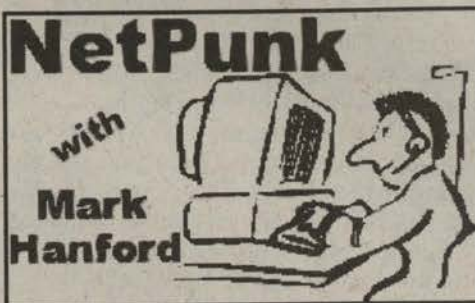
many of those who managed to grow up relatively unscathed in these environments.

Again, neither side wants to face what is actually going on. Liberals claim that tests are culturally biased (I don't know about anyone else, but my SAT and IQ test questions were on things like finding patterns in sequences of numbers, not on the Stanley Cup playoffs), or again, that poor performance is entirely due to poor education. They seem to feel taking a kid who's been deprived in most of the areas that foster intelligence, and had a poor education for 18 years and sticking him in Cal will fix everything (or at least make them feel like they're helping). Conservatives don't think that the situation warrants government intervention and often pretend that many of these factors don't really exist (accusations of racism against conservatives and people who agree with them on these issues are often off base, and sometimes border on being childish). Neither side wants to face the whole truth of the situation or the fact that any real solution might require real sacrifice and/or major social changes.

What all this accomplishes is something similar to Orwell's newspeak. Instead of cutting words from a language, ideas are cut from the public dialogue. Most people never hear a serious discussion on the merits and faults of capitalism. If they have their own doubts about the system, they think they must be mistaken, or taking an unrealistic view because nobody else seems to have them. Issues that grow out of the most extreme flaws of our system are debated in such a way to prevent thoughts from even moving in the direction of such a discussion. Generally dialogues are set up around questions such as, are you for or against raising the minimum wage, or are you for or against affirmative action. These questions have 90% of the real questions, such as, what is causing certain groups of people to badly struggle and how can it be fixed, already answered. Most people don't have the knowledge and/or the tools to get past the facades that are the debates over issues in America, and so we go endlessly back and forth, each side harping on the numerous flaws in the other side's ready-made argument. It reminds me of the logical fallacy of the straw man, where one constructs a dummy oppositional argument, and then takes it apart

to prove that their own views are correct. The only difference is that, in our society, both sides are straw men.

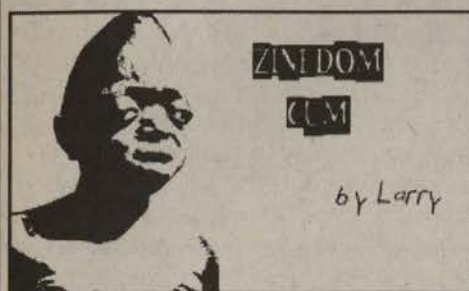
homerrmone@aol.com



Another random collection of punk rock websites this time around, so that you geekpunks can waste whatever free time you have sitting at a computer. Lots of people e-mailed me this time around wanting me to check out their websites. Cool by me. This column writes itself when I hear from you punk web designers out there. Book Your Own Fucking Life is has finally gotten wired. That's right, if you have access to a computer, you can submit your shit this year at <http://www.byofl.org/>. BYOFL is being run by the Amoeba Collective, and once the print version is out next year, this site will have a searchable index of the guide and will be continuously updated. This may actually keep BYOFL more up to date, which has been a problem in the past (just ask anyone who has used it to book a tour). 90 Proof Records is an Oi label out of Maryland that has a pretty good Oi-related website that does more than just focus on the label. It's nice to see pages that are more than just ads for the respective label that puts them out. 90 Proof is at <http://members.tripod.com/~oi90proof/> and features sound files, interviews with bands like The Templars and The Fatskins, top 10 music lists, links and more. If you're into Oi, you'll probably want to visit 90 Proof. Another well designed Oi site is <http://www.working-class.com>. Not a hell of a lot of stuff here, but some fun show reviews, a few photos, links, and some ska and Oi show reviews. Working Class is also releasing records, so you can find out what they have available at the site. I don't know how I've gone this long without mentioning the Slap A Ham website (actually, as I have no idea how long it's existed, I may not have been able to mention it earlier, but whatever...). Anyway, you'll find the complete

Slap A Ham discography here, a bit of gossip about Slap A Ham bands, a few links, and one of the finest record label FAQs I've ever read. Visit Slap A Ham at <http://www.wenet.net/~slapaham/>. A pretty basic band website, but one that is fairly well-designed is that of Toronto, Ontario's 2-Pump Louie at <http://www.prismip.net/jeremy/2pumlouie/>. A collection of good band photographs and lyrics, but, unfortunately, no sound files that I saw. Still, this is a lot better than some of the band pages that I'm sent to review, so I decided to give it a mention. Another Toronto website is the Wounded Paw punk site at <http://www.interlog.com/~wounded/>. This site has a lot of sound files for Toronto punk bands (including 2-pump Louie), information about Wounded Paw distribution, and links to other things punk. Armed With Anger is (if I judge by their counter) a little-known website with a lot going for it. It is the homepage of Armed with Anger Records, but it has more than just their catalog. At AWA, you'll find a ton of old flyers from UK Hardcore bands, a lot of great photos, and Armed with Anger zine, whose current issue features interviews with Timojhen of Vacuum, Kent McClard, Pressure Drop Press, reviews, and a bunch more. Check out ARA at <http://www.ndirect.co.uk/~awa/>. One of the stranger sites this month is The Bike Parade (<http://home.earthlink.net/~hockeyhead/>). What exactly this has to do with punk rock, I'm not quite sure. It's a group of punks who are really into cheap-ass bicycles. They have stories about their bikes, pictures of their bikes, and a bike gallery. Yeah, okay guys, whatever... Something that has little to do with punk, yet a lot of punks seem to be interested in is pin-up queen Bettie Page. To help you find sites with photographs and information, I'd like to point you to The Bettie Page at http://home.att.net/~McKiernan/BPage/bettie_p.htm. This page has a complete lists of links to BP sites. Okay, I realize this column is short, but what the heck. It'll give other people more room to run on at the mouth. If you have a site you'd like me to review, or, better yet, a topic you'd like to see me cover in a future column, drop me a line at hanford@cruzio.com. Of course, you can also check out my old columns online at <http://netpunk.base.org> or write to me at PO Box 8059; Santa Cruz CA

95062. Until next month... bye.



The Tower Records in the College Area of San Diego went out of business last week. I was walking by the last day they were open and saw a giant sign announcing 40 percent off all books. By the time I made it in, most of the stuff had been picked over, but I did score a copy of Bukowski's "The Most Beautiful Woman in Town & other stories." Sadly, their once large zine section was now empty shelves with large boxes stacked around it. I'd say it's safe to say that all of those zines will be returned. Too bad because I could have easily taken a few copies of *Murder Can Be Fun* off their hands at a discount and resold them around town.

I noticed a few other books left on the shelves were those published by zinesters such as Al Hoff (*Thrifty Score*), Paul Lucas (*Beer Frame*) Darby Romeo (*Ben is Dead*), Chip Rowe (*Chip's Closet Cleaner*), along with Bill Brent's "Make a Zine!" I did pick it up Brent's, and although I haven't had the time to thoroughly read it, it did seem to have all of the necessary info to help first time publishers. Mike Gunderloy's (formerly of *Factsheet Five*) book seems to be more in depth, especially for those just starting out and have no intention of having a "work budget", but it would probably been kinda hard to find a copy these days since it was published 4-5 years ago.

Brent's book has been out for at least a year and seems to be geared more towards those who may have some idea of graphic design or the printing process, but never took on the task of publishing their own zine. A person starting at zero would probably be overwhelmed and better off just writing a letter or speaking to a zine publisher for advice. (NOTE: if you ever have questions about fanzines, you should never feel intimidated to write to a zine publisher. You may not hear from the person within a month, but they'll almost always help you out.) The best part about Brent's book for me was his resource listings for zine friendly

stores, including a separate section for sex/queer zine friendly stores, small mail order distributors and large scale distributors.

For information on "Make a Zine!" write to Black Books, PO Box 31155, San Francisco, CA 94131-0155.

Besides Brent's book, there were two other how-to-publish a zine books by people I had never heard of. I'm not claiming to be Mr. Zine Scene, but the zine publishing circle is fairly small and when someone who hasn't made a name for themselves as a zine publisher writes a book on the subject, I'm really suspicious. I almost kicked down the \$5 for each of the books to write a review, but after flipping through each of them for five minutes, I didn't think either was worth the money, or the time to even remember the titles or authors.

Hey, I'm always on the lookout for stories about Satanism, witchcraft, Christians gone bad, etc. type of stories from your local newspapers. Please include the name of the paper and date the story ran. The latest issue of my zine is \$2 plus four 32¢ stamps, or you can send one stamp for a catalog. I can always be reached at <harmon1@mail.sdsu.edu> or PO Box 15237, San Diego, CA 92175.



Part II: "A Song of El Norte: Camelia Palafox" in *A Larger Memory: A History of Our Diversity*, with Voices ed. Ronald Takaki. Boston: Little, Brown and Company, 1998.

About that time, Chela and I started working as waitresses in a Mexican owned restaurant in San Diego, El Poste. With two jobs, we could send more money home to our kids.... It wasn't until 1979 that I decided that it was time to try and bring my son, José (who was five years old), to the U.S. I missed him a lot. Around that time, Chela, Octavio, two of his friends, and I were living in a small apartment. We lived very cramped and could barely fit. We had planned on waiting to get a bigger house before we

would bring any more of our family members. I couldn't wait. The only time I saw José was on the weekends when I would go to Tijuana and visit him. It was luck that a friend's husband was able to cross him as a U.S. citizen with no problems at all. For my other three brothers, crossing ended up being a little harder. My two younger brothers, Miguel and Gerardo, nearly got lost crossing the desert. It makes me cry just to think about it. Sergio, he was another story. Whenever he would try and cross at the port of entry, he was always scared to even try, and crossing through the mountains or any other place, he would always get caught. And every time he was asked by the authorities to give his name, he would say: "José Luis Rodriguez," "Camilo Cesto," "José José," etc., all names of famous Mexican singers.

By the time José came to the U.S., I was working more at home. I mostly stayed at home feeding the kids and watching over them. I would get seven dollars for each kid that I took care of. José had started going to elementary school. Sometimes he would come home and ask me why all professors were named "teachers." Another time he told me in Spanish that they had a prostituta [prostitute] at school. I couldn't believe it! I thought that maybe it was some sort of sex education thing or something. I still thought they were too young to be learning about these things though. I later learned that what he meant was that a substituta [substitute] had come to his class for that day.

I tried not to go out as much because of fear of being apprehended by the INS. I always remembered that Octavio had been deported at least eight times. They would chase him a lot. I didn't want the same to happen to me. Especially since I was beginning to get settled with my son, and I was pregnant with my second child, Mariana. I knew things were rough for all of us immigrants, but I think male immigrants had it especially difficult. I think it is because for us women immigrants, we could stay at people's houses. This is what I did when I cleaned houses. Sometimes I would spend the night at the owner's house. For immigrant men, it would be a little harder for Americans to do this and feel safe. Sometimes when Chela and I responded to ads in the paper about house cleaning, some of the owners, mostly men, wanted other things and not really house cleaning. Unless

COLUMNS

they were the regular people we cleaned for, we never knew what kind of people they would be. We came across many sick people.

At times, when Chela and I would see other undocumented people on the street, we tried to help them as much as we could. Once, we picked up some Salvadoreños from the street and took them to our house. There, we let them phone their families in Los Angeles to let them know they were OK. Since Chela knew how to cut hair, she gave them a haircut. We gave them more American looking clothes with lighter colors and hats with American logos like Nike. They also took our advice and got some sunglasses for the ride up to Los Angeles. They looked so different after we changed their appearance. Ever since we helped them, their mother has been so grateful to us. She calls us all the time to thank us. It felt good to help them.

Now that I'm a U.S. citizen, I feel a little safer because I know things are only going to get worse in the future for undocumented immigrants and minorities. Also, as a U.S. citizen, one can vote and have their voice be heard. I think it's really important for Latinos to get their citizenship and be able to vote. I'm really proud that I've never had to get hand-outs from the government. I'm glad I never had to get on welfare or anything like that. But now that I'm more conscious of my aging, I realize the importance of getting my U.S. citizenship just in case I might need something in the future. I also got José to get his U.S. citizenship. Since my other three daughters were born here, the only ones I worry about now are Octavio and my mother. Hopefully they can fix their papers soon.

I often think about how some Americans think that too many Mexicans have come to the U.S. They say that we should go back. But go back to where? I tell them that no matter how many border police they put at the border, the people will come because of the necessity. The necessity is far too much and people need to survive. And the truth is that the Anglos were the ones to come from Europe, and then they took this land. So who are the real Americans? I'm not afraid to tell them this.

Since I currently work at a retirement home for elderly folks, I have witnessed how some of the older immigrants are being treated. With the new

laws, the government is cutting their monthly payments. Many can't buy their medicine anymore. Many talk openly about suicide. It's a shame that our government doesn't see their humanity. They just see them as numbers. Where will they go when they get kicked out of the home? The management at work has not made things easier for them either. Since many of the immigrants' only source was Medicare and S.S.I., many who have lost this are now being replaced with older people who have an insurance that will pay for their stay at the retirement home.

If these old people worked for thirty-five years of their lives, there must be some way to accommodate them. It's a matter of priorities. They also worked and paid taxes all their lives. Why must this change come? What our government is doing now is really bad. I mean, I love this country because of all the good things it has done for me and my family. I never really had the opportunity to continue school in Mexico. I went only to sixth grade. I wanted to finish my education and maybe get a better career. I would have liked to have been a lawyer. I've always liked helping people. But, because we had to start work at such a young age to support the family, we never really got the chance for a better career. Another thing was that, because of the large size of our family, we had to work more and study less.

What I really like about my new job is that I'm helping others. I love doing that. I come home from work, and I feel good because I know I did something to help somebody. It's almost like being a social worker. I'm not only helping older people in need by feeding them, but I'm also helping them spiritually. We are helping them get connected with reality. By reading them the paper, by telling them personal stories, anecdotes, all of this brings more life into their lives. They are so attentive to everything that one is telling them. Even to the clothes that one is wearing. Sometimes they tell me: "Oh, Camelia, your earrings match with your shoes." "Camelia, you look really good today!" I'm really happy at my job. I'd like to stay there for a while.

My three daughters, Mariana, Angela, and Marlene, are still in school. But I don't think they put as much emphasis on school as they should. I know that Marlene, the youngest of all three, will someday have a good career. As a moth-

er, I can tell the go-getters from the lazy ones. All three are very intelligent. Mariana, the oldest, also helps me a lot financially. Sometimes after school, she helps me clean houses, and we get them done earlier. I would like them to go to college but I can only pressure them so much.

I want them to study hard now so they won't have to work in the same manner that I do. An important aspect in giving my children a better chance in life was enrolling them at good elementary schools. When I enrolled José at Spreckless Elementary, we had to wake up at 6:00 a.m. every day to catch the school bus. The school was very far away from where we lived but, I knew that if I enrolled him in the schools around our neighborhood, José would not succeed. I remember looking at the schools around our neighborhood and noticing that they had no computers, no new books, and also; it just seemed that the some of the teachers didn't care about the future of the kids. Nevertheless, giving my children an opportunity at a good education is something I have always fought for.

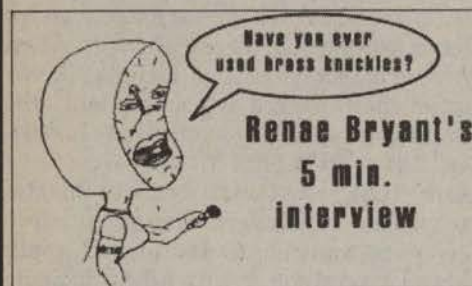
Sometimes I wonder what the future has in store for us. I think of my family, and I see that we have lived a good life. I have my mother living with us in the U.S. My kids are in school. I have a good job. Besides his drinking problem, Octavio is a good man. He is a quiet man -except when he drinks. I don't know how long we will live together. What can I say? I think it might have something to do with his background. He is from Tuxpan, Nayarit. The culture, the customs from people of southern Mexico are a lot more conservative than from the border region. The men there are more machistas. I don't blame him for that, but, what really gets me is that men there start to drink alcohol at such a young age.

I know Octavio has been drinking all his life, but our hard life in the U.S. has only made him drink more. I stopped counting how many times he was arrested and put in jail for his drinking problems. I know that he is very bitter and angry at this country. He feels repressed here. He always talks about going back to his little town in Tuxpan, Nayarit. Physically, he is also hurt. He once lifted some heavy equipment at work and ever since then, his back hurts. The doctors tell him it's permanent. The lawyer that supposedly helped us only got Octavio ten thousand dollars and then he took like four thousand dollars for expenses.

COLUMNS

After we paid for old bills that had accumulated, we were left with three thousand dollars. Can you imagine having your back messed up for the rest of your life, getting fired, and then you are given three thousand dollars to start all over? This is why he drinks a lot. He drinks to ease the pain and anger he has. But, I should say that he has given our family a house to live in. He has given me three healthy and beautiful girls. I see that many people -including many Anglos- are trying to get housing. There are many homeless people struggling out there, trying to survive. I am very thankful for what we have.

At times I wonder what would have happened if I were to have accepted the scholarship to study in Mexico City when I was younger. Sometimes I get sad to think of all the hard work that I have done for others. What about me? I too would have liked to travel, continue singing, read, and just do things for me. I don't regret anything, I just feel like I'm getting old and I want to experience other things in life besides work and work. I have faith that things will get better. One has to always have hopes, or else they won't get anything done. That's how I see life. You just have to keep going.



So, it's back in it's original format, the 5 min. int. This time I stuck with one of my favorite subjects, sex, and interviewed Morgan Fairlane, ex-porn star. I chose to interview a porn star because as of late I have noticed that many punk magazines are glamorizing the profession. Perhaps it's because these journalistic pieces are done by men who fantasized about meeting these women or perhaps it's because the lives of a few of these women are glamorous. Either way I thought it was important to record the story of one woman who worked as a porn star and did not consider it a glamorous profession. To the contrary Morgan had some very horrifying experiences and these need to be communicated to the punk rock audience also.

MRR: How did you get into the porn industry?

M.F.: I had been dancing for 9 1/2 years. I had to quit dancing because it grew impossible because of leg and back pain. I had thought about doing porn for awhile. I gave it a two year serious consideration before actually doing it. As a stripper the only porn stars I met were in the "big boob" industry (boobs as big as basketballs). In 1996 J.R. Woolfe, a reporter for the Rocky Mountain Oyster (the equivalent of the L.A. Express-sex mag) brought me to Los Angeles and I made five movies.

MRR: How much did you get paid?

M.F.: I was paid \$1,000 for my first porno. I was underpaid. I should have been paid 3-4k. I made \$3,500 for five movies. The first porno I did was a double penetration film (vaginal and anal).

MRR: Was this the first time you had done anything like this?

M.F.: No. I had done this in my personal life and enjoyed it.

MRR: Did they use condoms?

M.F.: Before the AIDS scare no one used condoms. So once I was established I moved out here and worked full-time.

MRR: What is full-time for a porn star?

M.F.: Full-time is one movie a week, two to three times a week. I became a very popular "B" grade girl. My rates went up and I promoted my "self-worth" for abilities. The money was very good for awhile.

MRR: Tell me about a typical "job."

M.F.: You show up at 8-9am. You supply your own costumes. You're in make-up for 45 minutes. You sit on your ass for six to seven hours. There is usually complete disorganization. You take cat naps, smoke, talk to friends, and then have to have your make-up reapplied. Finally the sex scene would happen, it would go like this: 1) cunnilingus, 2) blow job, 3) three positions, and 4) pop shot (cum shot). Then after the camera would stop rolling you would shake hands with your co-star, shower and then leave. It never runs that smoothly and there is a lot of stop and start during the filming and it's very irritating.

MRR: What was your worse porn experience?

M.F.: I flew up to San Francisco to work for this company called Rose Bud/Evil Angel. They literally treated the girls like cattle. They had me do two anal scenes. By the end of the filming I was bleeding from my ass and curled up and crying in

the corner for two hours.

MRR: Why didn't you just say you wouldn't do it?

M.F.: They had my plane ticket home and my money. They only paid me \$1,200, needless to say, it was not worth it.

MRR: Which porn stars have you worked with?

M.F.: Johnny Black, Stephanie Swift, Missy, Sid Duece, and T.T. Boy. Some porn stars hang out and party. Then some are married and have separate lives. I got married six months after arriving in Los Angeles. Both my husband and I had tremendous drug problems that we supported through my profession. I was stoned from the time I woke up until the time I went to bed. I spent \$300 a week on weed. It was so bad that I couldn't remember my mother's phone number. Finally both of us went to NA.

MRR: Why did you quit the industry?

M.F.: In January of 1998 I got back from the Vegas porno convention. I found out that someone else in the industry had got AIDS. Since then three or four major stars have gotten AIDS. I just decided the money isn't worth dying over. So now I'm just doing soft porn and SM/BD films, in which it looks like sex but it is simulated. It's been difficult to get used to. I went from making 4-6K to \$1,500 on a good day out.

MRR: What is your ideal career?

M.F.: I would like to be a interior designer and paint erotica.

MRR: What advice do you have for a girl who is considering getting into porn?

M.F.: If you are doing it because you want to be famous or for the money, you are doing it for the wrong reasons. I would ask her why she wanted to do it. If she is healthy, strong, and has a good sense of herself, I would say for her to go ahead. If she was just extremely horny and that's why she wanted to do it, I would say go for it also. If you go into porn because you want to be famous, you are stupid.

So that's my five minute interview for this month, I hope you found it interesting and entertaining. I know I've said it before but this time I mean it, On The Rag #6 is finally completed. You can bitch me out at webmistress@www.ontherag.net or po box 251 norco, ca 91760-0251. Don't forget to check out my groovy website where you'll find lots of crapola to rock your universe. I would also like to thank Adriana from the LA FNB and Riot Grrrls for putting on a

great two day RG convention. The end.



King Dong Vs. Cockzilla The Furious George/GoGo Rays/ Migraines Tour Part 2

"Oh my God," shouted Monica, the merch girl for our band on our way toward Green Bay in Evan's grandfather's car.

"What?" I said to her, as Evan, our bass player, and Michael, our drummer, looked at her in shock.

"Oh my God," she squealed again, yelling it louder, as she held the cell phone to her ear.

"Is someone dead? Is your family okay?" Michael asked the eighteen year old chick with the great body, and smile that slayed all underage young boys.

"Oh my God, you guys aren't going to believe this," she told us, "this is the worst news I've ever heard!"

I knew what was coming next. While we were on our two-week tour of the midwest and south, they'd dropped the nuclear bomb on New York. Everyone was dead. The city lay in rubble. We were the Omega Men. We'd return to our beloved New York City only to fight off people dressed in black with pasty skin, who only came out at night. Wait, don't we already do that in the East Village?

"What?" screamed Evan, pissed off, as he drove the Jew Canoe at over eighty miles per hour. Evan needed sleep. And to jerk-off. He was way too uptight.

"Ginger Spice quit the band!" shouted Monica, and then began to laugh/sob.

"Who the fuck is that on the cell phone at two dollars a minute?" I asked her.

"Allyson, she called while you were sleeping with your leather vest over your head. I've been talking to her for a little while," explained the excited nubile.

I quickly snatched the phone out of her hands, and pushed "NO" long enough for the disconnecting beep. Bye bye Allyson.

"You're getting so old, George," said Monica, "and you are such a dictator.

Why'd you even go on this tour?"

I told her I honestly didn't know. And I didn't.

"So this is Green Day, err, Bay?" I said to The Go Go Rays, who we called The Bruces, as we stood outside The Concert Cafe. Green Bay's biggest punk club. We called them The Bruces after the Monty Python routine where everyone called everyone Bruce, to avoid confusion. It worked well for us, because, I couldn't remember the names of the seven people with the Go Go Rays. So I called them all Bruce. Even Rebecca. Who has nice blonde hair and killer boobs.

"Yeah George," said Rob, the bass player and singer of the band, who was called Bruce, "Hey, I got a new trick, wanna see?"

"Sure," I said to him, as we stood on the sidewalk along a road actually called Main Street, "It's gotta be better than the last trick I saw you do!"

"Oh, you mean the spitting lizard," replied Rob, I mean, Bruce, "Well, if you hadn't walked in on me in the back of the porno store, you wouldn't have seen it!"

About a half hour earlier, I had strolled into an adult bookstore one building over from the club. I went in there just to have a look around, to understand the local culture. While walking past a row of video booths in the back, with a few extra quarters in my pocket, I saw Bruce in one of the booths. And Bruce was moving his arm pretty darn quick. Hence the stain on the front of Bruce's shirt.

"This is a great trick, Bruce," Bruce said to me.

"I'll watch the trick, but you have to promise to change your shirt after it, okay?" I replied.

"It's not what you think it is, it's toothpaste."

"Uh-huh," said Michael, who was listening to all of this, un-amused.

"Okay, here's the trick," said Bruce, "I can twist my dick around five times!"

"What do you mean 'twist'?" said Monica, whose ears perked up at the word "dick".

"I mean, I can whip out my cock, and twist the whole thing around, shaft and all, five times. I call it 'Doin' The Twist!'" explained Rob.

"No way, dude," I said to him, "I tried turning mine around once, and it hurt like hell when I pissed for an entire week. Fuck off, Bruce."

Bruce then unzipped his fly and took out his penis. And it was no small

penis.

"Geezus," sighed Evan, "he's bigger than us!"

"This," said Rob, errr, Bruce, pointing to his privates, "is Cockzilla!"

We all kinda giggled, and I noticed a lot of the kids, who were waiting for the bands to play, watching us "Adults". Especially Bruce, with his penis in his hand.

"Ready?" he said, as he put one hand on the head of his dick, and the other, on the shaft.

"Go for it, Bruce!" squealed Monica.

Rob then proceeded to twist the head of his dick around once, with one hand, while holding the shaft in place with the other.

"That's gotta hurt," I said, in my best Bruce Campbell 'Evil Dead' voice.

He then twisted it around twice, and then three times, all the while, using one hand to twist the head, the other to hold the shaft.

"Ooooh, sighed Michael," as he grabbed his own crotch, "Ouch!"

"Two more turns," said Bruce, as he held himself, with no pain on his face. All of us, and the kids who were watching, were in shock.

Bruce then went for the final two turns, with absolutely no problem. When he was all done, he held his twisted penis that went around five times, with one hand, and with the other, gave us the "thumbs-up" signal.

"That's awesome," I told him, and his knotted beef, "but why stop at five?"

"Because I think if I do six, I might break something, and wind up pissing sideways the rest of my life," he explained.

"You go, Bruce," was all I could mutter.

"It's great to be here in the hometown of football's gayest team, The Green Day Fudgepackers," I said as we started our set.

Twenty gobs of spit, twelve beer cans, four naked breasts later, and one Reverend Norb later, we finished playing, yelling our tour mantra, "Viva Gorditas". The twenty to thirty kids who showed up to see us told us to come back anytime. We thanked them, and went to our Motel Six, after Monica finished making out with some guy in a band called The Rehabs, who she'd meet earlier that day.

The next afternoon we drove to La-

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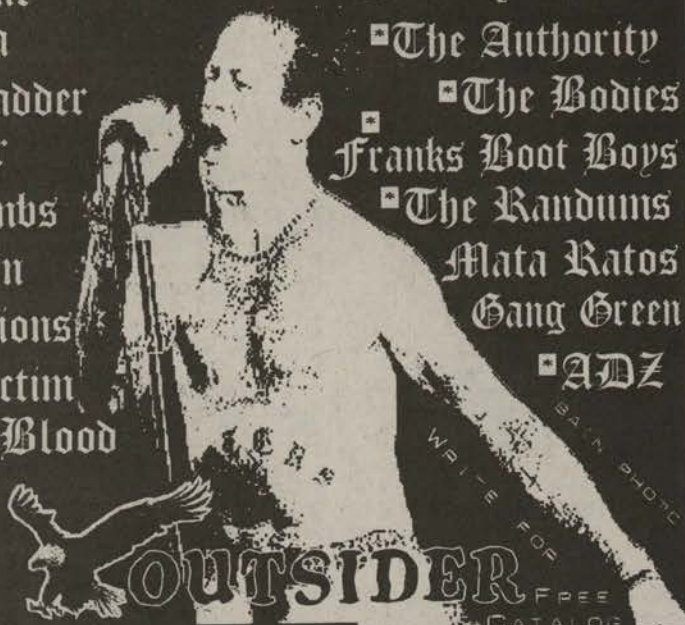
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COLUMNS



Crosse, Wisconsin. Michael left earlier than Evan, Monica, and I, with my friend Aaron, because they wanted to see the world's largest six pack, which was on the way. Turns out besides seeing it, they got a speeding ticket, and a flat tire. I'm glad I left later with Evan, and slept the whole way across that stupid state.

The set that night was more of the same, except there were less people. The promoter told me it was because college was out, and high school was still in. That it was a Monday night, and even though he had made six-foot posters with our ugly faces on them, it was just an "off" night.

We played well that evening, and a guy, who had a rat in his pocket, and who later made out with Monica, said he really liked us. As did The Migraines, who were to join us for the rest of the tour, so we called them Bruce, like The Go Go Rays.

Tuesday's drive was hell. We went all the way to Muncie, Indiana, and it took fucking forever. The whole way Monica kept telling us that she wanted to fuck all these guys, as we passed signs that read "Orange" and "Orange" and "Orange" and "Orange You Glad The Road Construction Is Almost Over!"

Hoosier State my ass. Pussy State.

We parked Evan's Grandfather's car behind Doc's, the club we were playing a "Punkfest" at, and loaded in our guitars and merch. Then Evan and I, unaware that it was still Central time, due to "God's Time", some Indiana excuse for not setting clocks, walked around downtown Muncie. We ended up at a Boy Scout store, where we found lots of cool Merit Badges, Webelo pins, and stickers. When I had found what I wanted, I brought it up to the cash register.

"That will be five dollars and thirty eight cent," said the southern woman behind the counter.

"No problem," I said to her, as I stood there with my bleached blonde hair, in my leather vest with the U.S. pins, my black ladies stretch jeans, and the black, yellow, and red Nikes I'd just purchased in New York before the tour.

"Did you earn them?" said the woman.

"Wha?" I said back, startled.

"Did you earn them. The badges and pins you are buying," she explained.

"Earn them? I have the five dollars and thirty eight cent" I said, sarcastically. Why can't southerners say "cents".

Morons.

"You need to have earned those badges in order to buy them. What troop were you in in Muncie?"

I looked at her in shock. Besides wanting my money, she wanted proof I was a Boy Scout? What the fuck was this? We were in America. The country where you have the right to buy anything you want. Even credentials.

"Troop 212," I lied, "Fifth airborne division. We whacked a lot of Charlie."

Her jaw dropped to the ground, and she became speechless. Meanwhile, my badges and pins were still on the counter.

"Oh," I said to her, "before that I was a Webelo, than a Boy Scout. In New York City."

"New York?" she said, still in shock, with that southern drawl.

"You gonna make something of it?" I said, all tough, in my black ladies stretch jeans.

"That's five dollars and thirty eight cent, sir," she said as she took my money, and put my merchandise in a nice little Boy Scouts Of America bag.

"And what troop were you in?" she asked Evan, next.

"Troop 120, Norwood, New Jersey, m'am," replied Evan. Straight, and for real.

She sold him the stuff with no problem. Pussy.

Evan and I returned to Doc's in time to catch The Automatics set, followed by The Eyeliners, this hot chick band from New Mexico. Besides being able to actually play their instruments, and not just stand there, looking good, these girls had songs that actually expressed a variation of emotions. I think I fell in love with them. Or lust, anyway.

Next up was The Migraines, I mean, The Bruces. Their set was great, and their drummer, Marty, kept winking at Monica throughout the set.

Next was The Bruces. Followed by us Bruces.

All in all in was a fine evening.

Later that night I had a serious talk with Becky.

"Bruce," I said to her, "listen, we are not going to St. Louis tomorrow. The drive is too far, we're old, and I'd rather have a day off in Nashville, where the next show is."

"But the kids are gonna be disappointed," she said, with real concern.

"Yeah," I said, "all six of them."

Turns out I was right.

Then things got really crazy.

Take My Life, Please.

1. george@furious-george.com is my address. Or go to our website at www.furious-george.com to see pictures from this tour.

2. The reason this column is short is cause we all had to cut our columns. So this story will run in 3 parts.

3. The new In Crowd/Sacred Monkeys Of Bali split kicks ass. As do all the new Norb records.

4. F.Y.P. and The Grumpies came through here last month. My fucking God, Rall kicks so much ass on those drums, and The Grumpies? Yeah, baby! They Go!

5. It's P.J.'s first birthday! Happy Birthday to My Yorkie!

6. In fucked up news, Dawn from Yum Yum Tree got mugged and slashed and fucked up. We all wish her a quick recovery, and special thanks to Matt from Dick Army for being such a good pal to her.

7. The tour story ends next month! Finally!

8. Oh, FUDC, more about that, later!



A FEW NEW ONES...

Strap on your spurs for the X-RAYS "Whores Are Cool" 7in. (Saddle Tramp). This doggie really gets along. The music is loud and the picture sleeve is cheese-cakey (dig those chaps). Plus, the title is so Beavis and Butthead that I kind of giggle. I've liked the other X-Rays' releases I've heard, but this one stands out for me. Maybe because it was free. Anyway, you need it. On the other end of the spectrum, we have the SPIN AGE BLASTERS "An Instant Attraction" EP (Fringe Weird). The picture sleeve brings back creepy visions of my high school poetry magazine, but don't let it fool you. There are cool art-damaged songs on the piece of plastic inside. If you're looking for straight ahead rock & roll, it ain't here, but if this was recorded twenty years ago, people would be paying \$500 for it. "Baby Cart At The River Styx" is a stand-out track. The new RE-TARDS "Teenage Hate" LP (Goner) is a

COLUMNS

rocker. It sounds like the master tape was left in the car on one too many hot days. Great fuzz. No wuss vox here. Getting better with every listen. Also, the midwestern powerhouse that is S.O.S. Records has just released the tasty EUNUCHS "Revved Up Youth On A Thrill Rampage" LP. Despite the title, the LP is worth grabbing. Makers guitar crossed with Detroit rock & roll. 100 on white vinyl, baby. And now to the big issue at hand...

THE FAKE

With early punk records fetching triple digit (and even four digit) price tags and the fascination with "killed by death" type obscurities still going strong, the temptation to make counterfeits becomes more and more tempting. Over the past few years, the issue has become even more complex with some bands actually participating in the manufacture of bogus originals. Sleeves are a particular point of contention. Due to space constraints, I'm forced to limit the number of examples I cite, but here are a few examples of fakes, half fakes, perfectly legitimate reissues easily mistaken for originals, and seemingly fake records being perfectly legitimate.... confused yet?

First off, if you're going to trading and buying of the rare stuff, you should, at the very least, familiarize yourself with:

- 1) Offset printing. This is a standard printing process used for most magazine and posters. Even simple one-color black ink offset printing is easily differentiated from photocopy (dry ink) printing once you've seen a few examples.
- 2) The "dead wax" area of a record. This is the area on the perimeter of the record's label between the label itself and the end of the grooves. Many people have never bothered to look in this area. If you haven't, you should start. You're missing out on a lot of in-jokes and miscellaneous yapping. More importantly, identification and/or catalog number (often referred to as "matrix numbers" or "matrix writing") can be found in the dead wax.

CHILD MOLESTERS — Hillside Strangler (Ace & Duce '78) "Yellow sleeve second press"

For my money, the most notorious of fakes in the genre. There were two original pressings of this record. The first pressing is numbered out of 200 copies, the second pressing is not num-

bered. Both have WHITE cardstock sleeves that are offset printed, rubber stamped, and "blood" splattered. Very cool. Once the band realized that copies were selling for hundreds of dollars each, it seemed like high time to "find a box" of them. Who better to fake a record than the people who originally released it. The mere fact they were in the band would lend legitimacy to "the find". Instead of trying to match the original paper exactly, the band claimed these were a version of the sleeve they'd never released (a possible scenario). The vinyl told the real story, though. Only by placing the bonafide original vinyl side by side with one of these yellow sleeved bandits does one realize that, though the matrix writing says the same thing, it is in a completely different script. The label is also VERY close, but not quite close enough (similar but not exact typeface, red color but not the same red). The matrix numbers of the first and second pressing with white sleeves are a perfect match, but not on Ol' Yeller. Nice try, guys.

DESCENDANTS — Unnational Anthem 7in. (AOM '80)

While the record is difficult to find, the original oversized sleeve is the insanely rare part. The sleeve consisted of a 7 1/2 x 10 1/2 inch manila envelope with a photocopied sheet pasted on. Copies eventually surfaced and, for the most part, were sold through the collecting outfit, Discourage Rock & Roll. Some of the copies claimed to have the "rare (confirmed less than 100) promo only envelope sleeve". While these did come directly from a band member, the sleeves were clearly made two weeks before, instead of two decades. Discourage said it was made clear to the band member that sleeved copies were worth more. Instead of scrounging around for some originals, the old punk rockers appears to have obliged by running to the nearest Kinko's. When writing this column, the Discourage camp acknowledged their doubts about the sleeve (though the printed catalog voices no doubt) and said all purchasers were warned of the dubious nature of the sleeve. I did not confirm these claims with any buyers. Moral of the story: ask lots of questions, hold people accountable. By the way, I know of only three bonafide original sleeves on this one. "Unnational Anthem" can be heard on KBD #10.

HUNS — Busy Kids (God '79) "test press"

This record has, over the years, been the source of much head scratching. I've spoken to the source and the main seller about the record as well as inspecting it myself. This version has a white label with handwritten crediting, large spindle hole, an insert, and a numbered white paper sleeve. I looked at the vinyl: same consistency and exact matrix writing of the originals. Could Joel, the Huns bassist, have kept the original plates and pressed these later? It is possible, but — in this instance — very unlikely. I pressed a reissue (clearly marked as such) of the legendary Texas punk 7in. by Cringe from the original plates, but it took some doing to find the person who could do it. Having worked with this band member on the Huns "Live At The Palladium" LP, I'm convinced he does not have the motivation or knowledge of pressing technicalities to pull off such a scam. Having said that, the numbering aspect seemed particularly contrived to me. The Huns didn't number the regular issue. It seemed very "collectorish". When I asked Joel, he said that he numbered them at the time he was approached about selling them (circa 1993). He said he remembered there originally being 100 test pressings (an unusually high number), and he had 30-40 of them, so he just began numbering them out of 100 in addition to marking the record labels. The inserts are originals. While the latter day handwritten aspect is a bit sketchy, the final verdict on this one is that it's on the up-and-up. The oversize sleeve of the regular issue is a lot more fun, though. Dig those chaps!

URINALS — originals versus bootlegs

Original copies of all three 7in. should be very easy to spot by just looking in the dead wax. The originals have blank labels and the following A-side matrix information [the "+" signs are my separators]:

DEAD FLOWERS EP: HS-001-A + J.J. [sideways heart]. Red thumbprints on blank labels is standard.

ANOTHER EP (the "A-" side [think A minus]): **MADE IN JONESTOWN** + HS 002-A Princ. Both small and large spindle holes exist. A and A-handwritten on blank labels is standard.

SEX: QT-3 + L-1258 + HS-003 + **INSECT FEAR**, **INSECT DOOM** [therefore symbol] **INSECT DEATH!** + **JOHN, KJEHL**,

COLUMNS



KEVIN, & VITUS/. A piece of film taped to the blank label is standard. I don't believe this has been bootlegged or counterfeited individually. One of my favorites, too.

YOUNG IDENTITIES — New Trends (Shake '80)

This was the inspiration to write this article. Australia's Young Identities released a couple of great 7in. in '79 and '80. Both are hard to come by, though the sleeve on the second "New Trends" 7in. is a real motherfucker. It was on the top of my want list for quite awhile. Why is the sleeve so rare? Apparently the band quickly tired of the laborious silkscreening process and released most of the records without sleeves. When a band member was contacted recently, he had still had a few copies of "New Trends", but not with the original silkscreened sleeves. Realizing that his rough photocopy replacement sleeves weren't satisfactory for the serious collectors, he obliged their longings and pocketed a few extra bucks by re-burning the silkscreen and running off nearly exact reproductions of the original sleeve. This was not even a month ago! Even experienced dealers have a hard time differentiating them. This is an instance where only someone who has seen an original sleeve could differentiate the fake.

QUEERS — Kicked Out Of The Webelos (Doheny '84)

This was the most notorious of counterfeits from New York dirtbag Steve Kostyk (also behind the counterfeit Halo of Flies "Rubber Room" 7in. for which he received a good bit of hassle). This unbeatable 7in. is so rare that most collectors had never seen an original copy and, in turn, would not know the difference between the real deal and something recently pressed at United. The original has the matrix number: #E404Y07. A number of people were burned on trades and raked out of cash before Tim Yo's copy was pulled to compare matrix numbers. Kostyk relied on people's trust and ignorance since he made no attempt to match the matrix numbers of the original.

Lastly, the MISFITS released the most notorious catalog of collector's vinyl than any punk band on earth. Not surprisingly, Misfits release have also been subject to the most counterfeiting. A nearly complete rundown of this info. is available on the web at [http://](http://misfits.revvhq.com)

misfits.revvhq.com. A couple of counterfeit instances that Discourage Rock & Roll pointed out that I did not see on the website were: a fake of the 1st pressing Bullet 7in. (original has flat finish on the gatefold sleeve and glossy label, counterfeit of the 1st pressing has glossy sleeve and a more flat looking label) and the Evilive 7in. (the hand-numbered one with the whole band shot — the fake has #512 offset printed on the back instead of having another number handwritten.) Be careful with those ghouls, kiddies.

Information circulation is a scammer's worst enemy. Know of any other punk rock fakes? Write: Peer Pressure, P.O. Box 49984, Austin, TX 78765



A lot of people have been asking about the Code 13 13" XLP "For Those Who Used to Rock". I finally obtained a copy of my own and let me warn you, this is a bootleg and should be boycotted. The worst aspects of collector nerdism, engineered scarcity and straight up piracy are manifested in this piece of wax. The cover features a picture of Rob Halford on stage with Judas Priest circa 1979 except it has been computer enhanced so that my head is on Rob's body, very fucking funny. The back cover features and inaccurate track listing, no label name or address. Mine was hand numbered #13 out of 130. It was mailed to me in an unmarked mailer postmarked Osaka, Japan. The vinyl is thicker and heavier than a normal record, and it does indeed measure 13 inches across. The record plays at the long obsolete 16 rpm speed. It took me several days of calling around just to find someone with an old enough record player that worked just to listen to it. I think it is totally fucked up to release an album that is only playable on antique record players. I'd like to thank Lori from Babes in Toyland for letting me use her antique phonograph that could actually play a record at 16 rpm. As for the program, there is a full forty minutes on each side but the sound quality and

selection is terrible. Side "chaos" is a live set from a club called the Cage in Minneapolis, complete with goofball cover tunes and pointless stage banter. Side "punk" is a mix of studio and live material, mostly covers, many of which I'd hoped would never see the light of day as we cover old 70's rock material by AC DC, Montrose, Van Halen and several Misfits songs. I don't know how the bootlegger got these tapes as only a few copies exist, the sound quality is so low it makes me think it was taken from a third generation cassette dub. This whole enterprise is ridiculous, a record of very poor quality, not approved by the band, in a virtually unplayable format, limited to (ostensibly) 130 copies. Worst of all the bootlegger sent only one copy to me! If you are going to bootleg a band at least send them enough copies for all the guys in the band! If you see this record, please don't buy it! Rumor has it that one guy already sold one for \$200! That is just fucking ridiculous. I have the feeling that the guy who put this out is sitting on a whole pile waiting for the price to go up. I repeat myself Boycott the Code 13 13"! I've been getting up earlier these days, watching what I eat, getting lots of exercise, preparing for the big fight. That's right Felix Von has been called upon to defend the hardcore faith in gladiatorial combat, man to man and hand to hand. I will be representing my hardcore pride in a punk celebrity boxing match to be held at Extreme Noise Records on November 20th. My opponent is a sucker MC from the ska band Animal Chin. It seems that Animal Chin attempted to organize a boycott of Extreme Noise. We answered their challenge by throwing down the gauntlet with the battle cry "get in the ring!" Details are fuzzy at this time but so far as I can tell Animal Chin dropped off some promo photos at Extreme Noise where someone took the liberty of drawing moustaches and glasses on the members in the photo. The humorless poseurs retaliated by getting on the mic at a show and urging a boycott?! Plan A. was to jack these jokers on the streets but clearer heads prevailed and now the battle has moved into the ring, real sportsmanlike. The match will feature three Extreme Noise staffers (Myself, Billy of Dillinger 4 and Jason of THD records) versus the flyweight hornblowers in Animal Chin. Admission is five dollars and proceeds will go to the homeless children of Bosnia. I've never boxed

COLUMNS

before but I've seen Rocky one and two so I know all I need is good theme music, fighting spirit and a good lookin' pair of shorts. Like Negative Approach once said I'm "Ready to Fight!" The music industry has decided to sound the death knell of the cassette tape. From what I understand it is now possible to record on CDs, but you have to buy a mess of new expensive equipment to do it. Such is the way of the music business, always pushing a new, more advanced format so you have to throw everything away and buy the same shit over again on a new format. (I feel sorry for everyone who invested in Quad or 8-Track) I'm not buying it, just like I sat out the "CD revolution" Minidiscs or lazer discs or whatever the fuck comes around next won't hold a candle to the good old vinyl record. What saddens me about the phasing out the cassette is that it is the great DIY format. Cassette is great for demo tapes, trading tapes of live shows, dubbing your rare and valuable records to listen to in the car, making mix tapes for your friends who are still listening to the Offspring etc. Tapes are so cheap as to be almost give-away items for a band looking to make a name for themselves. Since there is no minimum run for dubbing some cassettes at home you can make 50 or 100 demo tapes and give them away or sell them for a buck or two. In some parts of Asia, South America and Eastern Europe cassette is the main format for punk music and tapes are very actively traded and copied. What I fear is that the current trend of new bands going straight to vinyl or CD will continue, further flooding the market with poor quality releases by bands who need another year or two of practice before putting anything out on a "permanent" format. Distributors and stores are already bombarded with poor quality full length CDs that ten years ago would have been a free four song cassette. I recently bought a used pick up that had a CD player, but no cassette deck, what the fuck is this world coming too? Cassettes were made to tape cruising music onto so you can head out to the highway looking for adventure and all that. The times are passing me by, but not without a fight. In my opinion the best place to play a show in America right now is the Stalag 13 in Philadelphia. Some of you may have read in Profane Existence about South Minneapolis new home of DIY hardcore the insurrection center. The Insur-recreation

center (Insurrec for short) is located on 38th st. at Chicago ave. in the heart of Minneapolis rockin' South Side. The staff are all volunteers from local bands, Profane Existence Collective, and the local punk scene. Many people who helped run shows at the Bombshelter are involved, proving that despite the efforts of the police to stamp out punk in this town we will always find a way to keep the scene going. More than just a show space the Insurrec has Vegan meals, a very well stocked library of books and magazines, and a comfortable lounge to hang out in. Admittedly the basement is cramped and hot and the sound isn't the best, but this place is run by the punks, for the punks and is totally DIY. Insurrec has hosted some of the best hardcore and punk bands in America this summer, Assuck, Drop Dead. The Casualties, Hellnation, Capitalist Casualties, Skitsystem and of course all the great bands from Minnesota and Western Wisconsin like Dreadnaught, Scorned, Calloused, Misery, Code 13, Servitude, USV, Asinine Solution, the Murderers, Legion of Doom, Efil, Banished, Pontius Pilate, Arden Chapman, Infinity Dive, Erishkigal, Onward to Mayhem, Hell on Earth, and tons more. The atmosphere is just what I look for at a punk show, everyone is hanging out, having a good time. I have yet to see a fight or other bullshit and the cops so far have left us alone as long as no-one is drinking outside. If you don't believe me come down and check out a show. If your town doesn't have a place like this or Stalag 13 its time you got off your ass and started one because their ain't no one gonna do it for you. Hail to Sweden! Swedish hardcore is consistently some of the best, most intense, most powerful, most raging music on the face of the earth today. A lot of my favorite releases lately have been Swedish bands, Uncurbed, Totalitar, Accursed, DS 13, Svart Sno etc. I think its high time we went back to the roots and discovered the origin of the brutal Swedish sound. Back in the day it seems UK punk had the biggest influence on Sweden, most particularly Discharge, Chaos UK, Disorder, Varukers type stuff. Most of the classic Swedish hardcore bands play a driving aggressive hardcore with a crushing beat, similar to Discharge or the Varukers at their prime. I have selected a few Swedish hardcore 7"s from the 80's that I think no fan of hardcore should be without. Anti-Cimex, Shitlickers, Crude

SS, Mob 47, and S.O.D.

Anit-Cimex were named after a Swedish insecticide. They were around from 1981 or so until just recently. Their first 7" Anarkist Attak is very rare (500 copies) but really not that great either. Their two following 7"s Raped Ass and Victims of a Bomb Raid are both excellent full on hardcore in the Discharge tradition. Also borrowed from Discharge was the graphic style, pictures of war victims and punks with charged hair. The lyrical approach also no dissimilar from Discharge was simple and to the point, anti-war, anti-authority, anti-animal abuse, and anti-religion. You could argue that this style has been played out over the years but I still love it and bands like Discharge and Anti-Cimex paved the way. Anti-Cimex later put out a 12" frequently called "Painkiller" on Distraught Records circa 1986. Here they come into their own more with a very dark, morbid and heavy take on the traditional Discharge sound. Anti-Cimex were around until just a few years ago and now members are in Wolfpack who play sort of a cross between traditional Swedish HC and Motorhead. All this stuff is re released on Distortion records.

Mob 47 put out a 7" in 1984, frequently called "Karvapen Attack". This is a bit more of a departure from the Discharge influenced style as it is very fast thrash. For 1984 this was really fast driving thrash music. The only bands I remember being this intense were DRI and Neos. Some of you might remember Mob 47 from their track on the PEACE comp. These guys didn't put out any other vinyl releases although there is an excellent LP bootleg on Revoltation of demo material, and a different LP bootleg of demo and live material. This band became sort of a cult band and were very influential in the thrash/grind scene of the late 80's (much like Siege). Rupture even wrote a song about the guitarist! That one self titled 7" is a hardcore classic. If I'm not mistaken members of Mob 47 went on to form Protes Bengt and Discard both excellent Swedish HC bands, just less influential. The Shitlickers are one of those legendary bands I see lots of people wearing patches of who have never heard them. Cracked Cop Skulls 7" on Malign Massacre records, raw and brutal HC from 1982. And I mean raw and brutal. This record has an urgent feel to it that conjures up an image of the band breaking into a studio in the



middle of the night and recording it in twenty minutes then splitting before the cops show up. This record has more of a Chaos UK, Disorder feel to it, but I'd still say early Discharge is the biggest influence. The cover art is classic, a cartoon drawing of the band dismembering cops. The Bass player is ripping a cop in half, the long way.

Punk rock doesn't get much better than this. Has been re-released as a picture disc on Distortion Records. Crude SS stood for Crude Society System. I first heard these guys on the Maximum Rock N Roll radio show and they still rule. Totally brutal hardcore in the Discharge style, very heavy and well produced. The "Who'll Survive" 7" is stylistically probably the most influential Swedish HC record. Once again they took the Discharge ball and ran with it. Anarchistic anti-system lyrics, spikey hair, lots of studded leather, and photo's of war victims. Lyrically Crude SS put a lot more thought into their lyrics, at least to us English speakers. I still quote Crude SS to win arguments all the time. Crude SS would shift from very slow dirge core to a fast beat all the time and never lost it. A totally crucial band who I still listen too all the time. Lost and Found don't really need any press in here but they put out a CD of Crude SS stuff which includes the 7" and a lot of bonus tracks. It makes a great complement to the essential 7". I can't say exactly when these guys were around 84-86 I think. Last stop might leave some people scratching their heads but to me one the all time best Swedish Hardcore 7"s is the first 7" by Sound of Disaster (SOD). Their self titled 7" from 1985 is pure hardcore power. I mean pure power. Total fast thrash power attack. Total brutality with hoarse shouted raging vocals. This was world class thrash in 1985 and still rocks the house. No lyrics on this one but anti-authority, anti-war anti-religion theme is apparent. What a difference a few years made back then, 1985 thrash sounds a decade beyond 1982 thrash, much tighter, better produced but still raw and not set into a mold yet. SOD released a second 7" "Speak Swedish or Die" which was of course a satirical reference to the right wing New York thrash metal band with the same initials. SOD is back together with releases coming soon on Hepatit D records. Goran and crew I'd still be glad to re-release the first 7" on my label! Of course I'm only scratching the surface here. There were

tons of other really great Swedish HC bands in the 80's and the tradition continues. These were in my opinion the most important and influential records of the time. Then again, what the fuck do I know? I've never been to Sweden, I just collect records. Maybe you think EATER or the Headcleaners were much more important. I invite you to write in and tell us about it, because this magazine needs much more information about bands from Sweden than broke up fifteen years ago than it does about bands from Peoria that started yesterday. So go ahead, submit a four page letter about how the Missbrukarna/Panic split is better than Crude SS. And no, I didn't forget the Really Fast Comps, I already wrote about them in Profane Existence.



THE CURRENT CRISIS

And the One After That

and how you can make BIG \$

A Preliminary (meaning not particularly well thought out (meaning pulled out of my ass with my eyes closed, so I don't have to get anything right although if I do I'll certainly take full kudos for it)) Investigation Into the Current Malaise Affecting Music (and perhaps other popular culture, but let's take one thing at a time, shall we?)

Mainstream culture being as pervasive as mainstream culture tends to be by definition, one becomes aware (and, in some cases, fairly familiar) with various of its current manifestations through a sort of mental osmosis. For example, there's a very good probability that you're deathly sick of "Titanic" without even having seen it.

By the same token, there are musical "artists" that you no doubt despise without even being conscious of their existence, as well as many whose identities you simply haven't bothered to pierce despite being annoyed by snippets of their dreck heard from passing cars, or while zipping through the channels on some motel's t.v., or wherever.

This, of course, is my way of establishing my credentials as a commentator on current trends in popular culture with-

out the loss of credibility that would result from my seeming to pay too much attention to them (due acknowledgement to Eric of Wipe Out 'zine for having pointed out this slippery slope in crystal clear terms). This will provide the macrocosmic model (neat twist there, what?) which will subsequently serve for comparative analysis (fancy way of saying "comparison," or didn't you notice?) of the supposedly "underground" rock culture of the present day will be compared. So let's begin, shall we?

My thesis, in brief, is *what the Hell is with all this retro shit?*

Bear in mind that I am a rather historically minded guy who also has a general lack of concern for the actual chronological region from which objects originate. In other words, I'm happy to delve into old shit (musically, what else was there to do in the early 70s after you had all the "Raw Power," Dolls records, and maybe some early BOC, Sabbath and miscellaneous Alice Cooper? Then again, maybe you had to live it to understand.) but find no special merit in something simply because it's old (or new, as most human sheep do). It may add a certain interesting quality to the experience of listening to it (obviously, I am here speaking of music (as I intended to do all along)), but something being hot off the presses and very much of the moment also brings a nice added value (as ad men would have it) to the experience and I find both of minor consequence to the aesthetic qualities of music.

Bear in mind also that two of the most enjoyable live acts of my recent memory were ? and the Mysterians and Andre Williams; this, by way of demonstrating that I am not one to deem anything predating my personal musical consciousness as automatically irrelevant, which most careless and unthinking slingers of the dreaded "retro" term seem to do (didn't I come in about with Outpunk claiming that I was "Sven-Erik Geddes of Planet Pimp Records" (real name [Rumplestilskin] still available on request, if anyone cares) during the legendary yet long-forgotten Car Thieves brouhaha...help, I'm going backwards in time).

But it's somehow distressing that the "alternative" music "scene" isn't capable of making shitty music of a more original nature, instead of taking the course of fucking up perfectly fine riffs,

COLUMNS

songs, gimmicks, etc. with their whininess.

And don't get me started on rap (note the methodical and scientific integrity of this essay - AND LEARN!), although I should think that anyone that ever had the least interest therein couldn't help but notice the overwhelming tendency in recent years away from diverse sonic palettes (capable of invoking the "That's not music! That's noise!" response, generally a worthy end in itself) towards soporific reworkings of "oldies." Shouldn't I?

And on to our precious little pond, full of competent bands, many of which even possess some decent influences/inspirations. *But it's not enough!* Despite there being a large number of decent and perfectly listenable bands, how many of them are actually exciting enough to keep people buying their cornucopia of releases? (Actually, the answer is even fewer than those whose tons of 7"s do get bought, owing to dutiful collector/speculator geeks who deserve the shit they buy.)

Essentially (I've got to wind up here, owing to new improved space restrictions that are imposed with extra doses of Draconianism on the senile and feeble), there seems to be a pervasive reliance on formulae with an attendant introversion. Bands are trying (and succeeding) at being like _____, or like _____ with vocals like _____, or like _____ crossed with _____, and NO ONE NEEDS IT! Especially with the plethora of reissued stuff of whoever they're over-emulating, which just makes such bands redundant.

Some bands seem afraid to display to much of their own personality, but this is where Ingredient X is to be found (if it's at all present) and that, in the final analysis, is the most important thing that any band of worth has to offer.

The fact that so many bands trying to merely ape the Beatles and the Stones came up with great songs (rarely more than a couple per band, though) is testament to their inability to successfully submerge their fucked-up teenage angst-ridden personalities.

Rock groups nowadays have indeed gotten better, by and large. They've gotten better at making palatable product with a minimum of distinctive personality (note that many bands seem to lose their personality in the recording process, possibly as a result of being over-

awed by the MONUMENTAL nature of the task at hand).

The few records that actually make an impression on me tend to be left fielders by bands with no clear plan for success, just some kind of idea that they're pursuing (whether less or more vaguely) and Personality (I have yet to hear any Electronica or Emo that had anything to say to me, although I admittedly haven't been seeking too hard).

Of course, if I plead, "Mr. and Ms. Musician (and bassists too): get loose, get crazy, get busy, or whatever the fuck, but above all be willing to fail on your own terms," the few taking my plea to heart will probably be both completely self-conscious and bereft of imagination and therefore wind up still lame but proud because of their certainty that they're not. So just forget that I said anything.

T E N A S S I C I D E

WITH NICK FITT

Life With Larry

I, like many other people (especially those in adolescence / young adulthood / whatever the hip or scientific term for this period in my life is) periodically enter into unexplainable funks where I become self-destructive and self-loathing. I dig myself into a deeper and deeper rut. It takes a special person to break me out of this worthless and useless period where I create nothing and do little but take from those around me.

Recently (for about the past year or so) I've been in a self-destructive phase involving heavy drinking that I have felt the need to enter into because of several failed "romantic" relationships where I consciously sought out skanky, vile, destructive women, for reasons that I cannot explain. It took a special person to break me out of this funk, where I watched life from a passive position.

The person that broke me out of this useless phase is none other than the anti-Christ of punk rock, Larry Livermore. I do not feel the need to rebut any of the accusations against Larry. They mean shit to me. I mean to elaborate on what I've been going through, maybe help someone who

is having the same problem and pay homage to someone that I respect on a level of only one other person (ironically, Tim Yohannan).

Larry and I go back about three years. We began talking on America Online a week or so after I had my first Maximum-rockandroll column published (way the fuck back in the January 1995 issue). He found out that I was writing for Maximum-rockandroll, had read my column and told me that he considered me an intelligent young man. He suggested that I write for Punk Planet. I refused out of genuine lack of interest. I discussed Larry with Tim who did nothing but bad mouth him (not that Larry is much better in this respect—he feels that Tim is a dictator who turned a serious magazine into a joke. I feel that both are sorely mistaken and [due to Larry probably] suggest a subconscious, frustrated desire for a sexual relationship between the two). I didn't talk to him again for some time.

A few years later I found myself curious about what Larry was doing these days. I emailed him and filled me in, noting "apparently you don't read Punk Planet" (I still don't really, I read Larry, but find the rest of the magazine to be tawdry and boring).

We talked a lot. Online. About everything. My life. He talked to my ex-girlfriend, my love, Kristina who believes me to be gay about my sexuality. I came to trust him, and to confide in him things I had never really confided in anybody. I sought his advice on love.

About two weeks ago Larry told me he was going to be in Boston visiting his (wonderful) boyfriend (he also told me that the bit in that Screeching Weasel song "Hey Asshole" about "all those fat little teenage boys you fuck" was based on a column where I wrote about Larry having given a boy named Joel a Potatomen pin in exchange for sex [he didn't, I'm very gullible]).

One day, he came into my work and we hung out. We've been hanging out almost every day for the past two weeks. He's introduced me to some wonderful people (including my future roommates in either Dowahchestah or Rawksberry) and made me realize a lot about myself. He's also given me the little "stop being a whiny bitch" push in the direction out of the rut.

I was never into self-therapy before I met Larry and now I wake up every morning, dancing to work and letting

COLUMNS

myself know that if I keep going like I am good things are going to happen to me. And I deserve them. and anyone else who doesn't want to be around for the ride doesn't deserve me. Most of my ex-girlfriends didn't deserve me. There is a such thing as being the better man.

Although, I don't want Larry to seem like he's my psychological nursemaid. He is more than that. I find in him a person that I can do all that with but also goof off like I do with all my fellow nerds from Attleboro. He spends much of his time telling me how much I remind him of (alternately) Jon Von, Tim Yo and Ben Weasel. On Saturday night he turns to Selena (my future roommate) and says "Ben will know" completely seriously. Then he realized I'm not Ben. I admit Jon, Tim and Ben, but think its a bit strange that I so strongly remind him of Ben who he is no longer friends with and who I hear doesn't like me.

I'm back. I'm out of the rut. And I hope that I never enter it again. I refuse to allow myself to spend my youthful years bitter, cynical and angry. Larry's working on getting me not to be obnoxious anymore, but I rather like being obnoxious.

Larry and I talk about psychology. "Are you familiar with the basic laws of physics? An object cannot be its own lever." An object cannot be its own lever. And (as I once wrote in an English term paper Steve Soares paid me 100 duckets to write) "no man is an island." We all need friends, if nothing more than to get us out of our ruts.

A song lyric that I once loved now makes complete sense to me. "And I'm never gonna kill myself again." I will no longer sit around and allow forces within my control to emotionally and psychologically drain me as a person. That is exactly what that means. Stand tall with your head up and never let anyone else use your comb. That's my advice to the young and the old of the world this month. Take control of you life.

I stood up to my parents for the first meaningful time in my life. And it is no coincidence that it was because Larry was my lever. I thank Larry for being my lever, along with Selena and Alison and Michael and Jethro. The period of my life where I repeatedly killed myself is over. Long live me.

And to Larry I say what a friend of mine once told me when we were both very drunk. "Yous my nigga and if you was a bitch I would marry you." Sure, its

crude, but its really sweet.

ENDNOTES

1. Write me if you want. 404A South Main Street, Attleboro, MA 02703.

2. The phattest of shout-outs to the brothers Murray and Jyn Allen who tried their best to get me out of my rut. You guys are the shit.



Well, it's finally getting to be my favorite time of the year- fall. Halloween, my favorite holiday, is just around the corner (it's probably really close by the time you read this). I love it! The only bad part is school starting up again. Hurtin'. At least it was a pretty good summer (for once). Anyway, we'll start out this month's reviews with a band called THE FAST TIMES ROCK MUSIC BAND (which is quite a name). They play emotional (though not 'emo') hardcore punk with very well put together songs. Talented, tuneful, and just the right kind of punk for mass appeal- labels take note. Pretty good stuff. 5 songs (including a 7 SECONDS cover), good production. 100 Brown St.~ Dartmouth, Ma. 02747- 1918. MISERIES OF HUMAN EXISTENCE play vicious, grinding thrashcore with awesome, screamed vocals. Fans of HELLNATION take note. Unfortunately, it's live, but it doesn't take away much or sound too bad. 8 songs, raw production. 1315 Coolidge Ave./ Little Chute, Wi. 54140. DODGEBALL have a real mixed bag of a tape. At times, it features some pretty cool hardcore, at others, it's a bit more poppy. There's a lot of goofing around as well- maybe this is a rehearsal caught on tape? I'd like to hear a real cd by these guys, because some of this is real good. 20 songs, decent production. P.O. Box 232467/ San Diego, Ca. 92193. After a surf- punkish intro, DEMENTIA 13 throw out some fairly standard, grungy mid paced (for the most part) hardcore. They should play horror punk, with their name and kind of dark production (and it would help them to stand out a little more). 88 Tonnetta Lk. Park/ Brewster, N.Y. 10509. BAGWORM play early '80s honest, straightforward, mid paced punk rock, kinda like early SOCIAL DISTOR-

TION, and their tape is free! 9 songs, good production. P.O. Box 27851/ St. Louis, Mo. 63146. DOWN DIVISION have been around awhile, and play fast, tune-ful hardcore. They're pretty talented overall, and their vocalist sounds quite a bit like Milo from the DESCENDENTS. 16 songs, good production. P.O. Box 54/ Bowmanstown, Pa. 18030. FREEZE TAC play some emotional pop punk, but it features a grungy sound that makes it quite a bit more appealing. They are a little darker than most, as well- I like it. 3 songs, good production. 5052 W. Main St./ Milan, Tn. 38358. There has been a resurgence in what we used to call 'noisecore' bands in the early '90s (back then there was VIOLENT NOISE ATTACK, FEAR OF GOD, ANAL CUNT, STENCH OF CORPSE, SORE THROAT, and many more) with bands such as NASIJM, AGORAPHOBIC NOSEBLEED, and several more getting bigger record deals, but the first demo I've gotten from one of these bands came this month. They're called VIOLENTLY ILL, and play violent, fast, short songs with deep vocals and machine- gun drums. 17 songs (and not one over a minute long), good production. P.O. Box 501/ Southaven, Mi. 49090- 0501. THE PET PEEVES play garage pop punk with an adequate amount of talent, but not a lot to set them apart from the masses (though they might appeal to the masses). 6 songs, good production. 6516 Astair Ave./ N.W. Albuquerque, N.M. 87180. And that's it for this month. HAPPY HALLOWEEN. P.O. Box 2584/ Conroe, Tx. 77305.



"And all these fools running around, your reason seems to have fallen to fashion, and when the novelty proceeds the passion..." - TORCHES TO ROME.

"I remember when you weren't numb, dumb and apathetic. You'll drown yourself in cigarette butts, cocktail parties, and self-indulgent rock and roll." - PALATKA

"I'm outta here, cause I like tried the

COLUMNS

whole caring thing and it didn't work out perfectly right away, so I think self-absorption and heroin chic are much more worthwhile pursuits." - FORMER MEMBERS OF ALFONSIN (from a song explanation not a lyric)

Up above are words from three bands who play, or played, some excellent hardcore tunes. The majority of their lyrics match the quality of their tunes obviously the result of a great amount of time and self questioning put into writing them (which isn't to say that I agree with everything they say). The excerpted lyrics appear to be the exception. Personally I see them as the late 90's version of the late 80's "stabbed in the back" tunes. The theme: you aren't exactly like me anymore, you do things differently then you once did, we aren't the same anymore, if you aren't with me you're against me, it's us vs. them and now you're one of them!!! The reality: people fucking change. The folks writing these songs are my age (25) and older and should be pretty used to people dropping out of punk by now. Why keep ranting and raving about them if they aren't ever going to hear your song because remember they don't go to the right shows anymore. If you ask me I think these songs, and rants I've heard from others in between songs, further the ridiculous hardcore mindset that listening to a certain kind of music and dressing a certain way is doing something revolutionary while listening to any other sound wave or wearing any other kind of clothes is selling out. Sure, many people who drop out of punk do indeed become amazingly different in an amazingly negative way. However, plenty that I know have the same views (that I agreed and disagreed with) they had when they listened to the "right" tunes and dressed the "right" way. But I guess that isn't something you can find out if you won't talk to someone anymore because they drink beer now or have found an interest in other forms of rock n' roll. The solution: pull the knife from your back and stop crying.

Revolution Inside, from Germany sent quite a few releases in this month. I'd quickly recommend them to anyone who likes their emo rockin' and a healthy dose of art and drama. CRAVING leans in a very loose math rock direction on their 10", like an early Canadian emo sound i.e. PHLEG CAMP. The CONFUSED LP has a funky bass groove throughout and even goes in for some trippy guitar effects.

Also available is a Food Not Bombs benefit comp with RYDELL (drifting melodic emo), BHANG DEXTRO (wandering strangeness), FREE YOURSELF (French inspired emo, but not from France), and SUPERFAN. SUPERFAN win hands down with their tight attention to detail sound that is sure to impress fans of B'LAST and LEFT INSANE. Finally, there is a HOT WATER MUSIC/RYDELL split EP. HWM give up another one of their staring at the ceiling, with your back to the audience ballads of sensitive angst. At this point I couldn't give a fuck. RYDELL is pretty similar but with a raspier voice, like the more spastic of the guitar players in FUGAZI. (Revolution Inside, La Sabot, Briete Str. 76, 53111 Bonn, GERMANY)

RED FORTY, RED FORTY, RED FORTY!!!! This band is/was (what is their status?) fucking great. Perfect pairing of vocal and music styles. Kinda smooth but gravelly with music in the same vein, edgy pop tunes with good drive. I first heard RED FORTY on the "We've Lost Beauty" comp, and I'm hearing them again on the "Heartbreakers & Rumpshakers" 7" comp. This comp succeeds where most fail because it has coherency and cohesion supplied by geography and music styles just enough the same. Also featured are the DIVINE HOOKUP who play a slower pace tune which uses some electronic effects for hooks. NO CITY NO STATE REVOLUTION have the same riot grrl/emo combo that made me want everything FISTICUFFS BLUFF ever recorded. SOOPHIE NUN SQUAD take a long time to get to the point they make musically which kinda kills their song for me, though the herky jerky funkiness ain't too shabby. (Harlan Records, 7205 Geronimo, N. Little Rock, AR 72116)

I almost missed the boat on AT THE DRIVE IN. Their first two EPS were among the first things I ever reviewed in this column, and I remember them as being recordings of a band throwing together a bunch of influences not all that well. I missed the LPs that followed which I am told were really good. Now we have "In/Casino/Out" their latest LP which has a great tension throughout created by a very jerkily rhythmic combo of guitar and vocals topped off with full on, solid drumming. The lyrics are in the VSS non-sequiter style and quite often stray from following the drums and guitar into some singing which is really smooth and provides the majority of the hooks on this LP. This album totally had

me getting up from the couch and picking up the stylus to hear a song again. (Fearless, 13772 Goldenwest St. #545, Westminster, CA 92683)

It's been quite awhile since I got any vinyl from the Subjugation folks, who almost always put out winners. Their track record gets bumped up another notch with the new MONTH OF BIRTHDAYS EP. The three songs pick up where their CD left off with pretty but aggressive songs fronted by female vocals (which sound less English this time for some reason???). Luckily M.O.B. didn't go down the easy path which would have been to get utterly slow and limp, but keep a healthy bit of energy in these discordant songs. (\$5, Subjugation, PO Box 191, Darlington, DL3 8YN, UK)

Whenever a band that has been around for a bit decides to put out something on Alternative Tentacles it's a pretty safe bet that the release is going to suck. Strangely enough, SAINT JAMES INFIRMARY joins LOGICAL NONSENSE as an exception. Strange because the S.J.I. album wasn't very good at all compared to their first demo/EP. This EP flows really well, with a lot of power, and the bass drive and spat vocals are a heck of a match up. (Alternative Tentacles, PO Box 419092, SF, CA 94141-9092)

Apparently there is some law in Michigan requiring all Conquer The World releases to be extremely ugly visually. The jacket of the new VANILLA LP ain't nothing to write home about. But the music, Tom, what about the music? Years ago VANILLA put out a fast paced, somewhat layered EP that was something else. Then a year or two ago they put out an LP that was rather bland in comparison, sounding kind of by the numbers. This LP still isn't as great as the first EP, but has a strong identity of its own, mixing a softer picked guitar sound (that picks up to a medium tempo frequently) pretty well with a rumbling percussion, and almost strained vocals. Oh yeah, they're from France and claim to be the pioneers of the "Paris Red Wine Emo." (\$7, CTW, PO Box 40282, Redford, MI 48240)

At this point I've had enough exposure to SUBMISSION HOLD to know that I don't really like them very much. In a way it's odd because LIFE...BUT HOW TO LIVE IT, easily nestled among my favorite bands, share some similarities with SUBMISSION HOLD. Each has a female singer with a rather peculiar vocal style and music that isn't straight up punk

COLUMNS



in its styling. I guess my dislike of SUBMISSION HOLD has to do with their spacey songs that are rather directionless at times and way too long, way too much opera style singing, and an overwhelming amount of theatrics in the presentation. The booklet which comes with their "Waiting for another monkey to throw the first brick" is the best part of the package with its honest, down to earth descriptions of personal and political issues. (Ebullition, PO Box 680, Goleta, CA 93116)

Fans of a number of the Hydra Heads releases are going to really enjoy the JEREMIN EP. Awesome mix of all out complicated guitar brutality which sneaks into soft emo bits, here with very distinct and memorable vocals. The drum sound is top notch as well. Excellent pace throughout which really isn't thrown off by the slow parts. Amazing packaging too. (King Of The Monsters, 8341 E. San Salvador, Scottsdale, AZ 85258)

Speaking of Hydra Head releases, I got to hear a good part of the CAVE IN LP at a party in the East Bay not too long ago. Thumbs up, another band with full command of the evil and the soft. Much better drinking music than that lame ass NOMEANSNO LP some chump put on later. Almost turned a perfectly good East Bay party into one of those lame Frisco attempts at getting down.

Endnotes.

1. When in the U.S. capital of sarcasm (Memphis, TN) be sure to check out Last Chance Records. This store has a new punk and hardcore selection that beats every store in the Frisco bay area. I'm only using this area as a comparison because for so long I was led to believe this was THE place for such shopping. (901) 272-7922.

2. I can be reached at 1950 McAllister #1, SF, CA 94115 or hopkth00@usfca.edu.



Hey, all these cute little hardcore studs keep flirting with me through the email. I just don't know which lil boy or girl I'm gonna put my hands on next.

Meow. Anyhow, enough gossip about me.

I'm sure all of you are like, "Hey! There hasn't been any Ben Weasel dirt in months and months? What the hell? Wasn't that the reason this column started in the first place? Well... Here's why. Ben has holed himself in his room for the past 2 years and in an agoraphobic panic. But wait. Didn't they just release a new SCREECHING WEASEL record? Yeah, mikes and mixing consoles has to be brought into his apartment. His wife had to make sure nobody could see Ben in his shameful existence and it is suspected that the special microphone that they ordered (sterilized and disposed of after each use) was due to some problem with Ben's fingers. He did make a call to Stephan of FALSE PROPHETS recently so we figure his fingernails have grown long enough to curl up his arms and we're pretty sure he started growing his eyebrows out.

Heather from the TEEN IDOLS got her court case dropped for hitting someone with a bottle. This happened after a bathroom meeting with the plaintiff's lawyer.

PETER AND THE TEST TUBE BABIES slot race dick. And speaking of that Mike of THE BLANKS is straight this month. He said, "I knew it was time to find a girlfriend. My ass really started to hurt."

GUN'S N ROSES new lineup is an all punk cast. It includes members of the VANDALS, GERMS and DE LA SOUL.

A Canadian pharmacist told Adrienne Drougas that even Wayne Gretsky takes a shower after 3 periods. Hmmm, really old jokes, guess who sent that one in!

Sean of LESS THAN JAKE (well he's kind of the roadie guy) had a shotgun wedding with some chick he knocked up in P.A. Sean wants all his groupies to know that he's still "available" as far as when he goes on tour and his dick piercing didn't split his dick in 2 yet.

The new major labeled NASHVILLE PUSSY spent all day in their souped up Winnebago driving around London Ontario. It seems they needed a place to empty their septic tank and they finally dumped it at the foot of the parking lot of the club they were playing at. It seems a couple of punk kids came to see em and after one rolled onto the stage, Blaine ordered the bouncers to kick him out. The rest of the kids promptly went

out and collected some of the toxic waste (man, I've seen what that band eats) that they dumped out back. Well, I'm not sure the conclusion but I think at the next show they had to dig out the old stiletto heels to replace the shit covered "sensible pumps" that they wear now. MRR news guy Jay Unidos was seen passed out at a crusty show in Oakland next to him were several empty cans (a case in all) of Blatz

Man this is just mean, so I'll just print word for word what this Italian punk dude has this to say. "I saw the Donnas in Rome. It was 'donation', so can't beat the price. The opening band, from Rome, rocked ten times harder, and would probably have known how to change a broken bass string had they broke a string while playing. Yes, that dumpy-ass bass player broke a bass string playing their Ramones rip-off music. She then asked, over the mic, if she could 'borrow' the bass from the first band. Laughter went through the crowd. Luckily, bands like the Donnas travel with 'professionals', and so their manager saved their asses by coming on stage to change the string and tune the instrument. The whole time the lead singer just stood around with the stage presence of a toad saying lame shit and trying to be sexy. HA!!!! I guess they have never been to Italy, nor have seen Italian girls, otherwise they would not have been putting on such a pathetic display of anti-sexiness. My friends in Rome asked me if many American girls look like them and how can American guys like them????"

Nick Fitt was accused of sending porn to chicks on AOL. It turns out that Maggie Lee (now living in Green Bay, I wonder why?) stole Nicks AOL account and posed as him for a number of weeks. What a cool chick.

ONE LIFE CREW played their last show because their doctor told them their cholesterol is too high and they fear high blood pressure. The singer of INDECISION had the same problem so the "In perfect shape minus a beer belly" Artie Phillie of MILHOUSE is filling in. This is pretty funny since both bands have almost all the same members now.

Members of SPAZZ, SLOBBER, and MODEL AMERICAN were spotted at a hip-hop house party in their upscale hometown of Redwood City, California. Witness' claim that members of Slobber were slapped silly by some uninvited gangsta style thugs, while everyone else

COLUMNS

at the party just watched. Don't worry though, seeing as most of these guys are living with and bank rolled by their rich parents, no one is going to lose their job because of a black eye...

Gilman St has stopped booking SXE hardcore shows for a while since nobody wants to volunteer to work at them.

Some guy from GRIMPLE tried to promote his band here, everyone knows they suck tho.

Andy Ernst is still trying find master tapes he recorded for the FORCE, MODEL AMERICAN, and AFI. It seems he didn't label anything, and now he can't figure out which band is which just by listening to the tapes. He doesn't want to tell the bands because he has already charged their parents so much damn money.

Aaron Cometbus got a hernia from having sex with underage girls, oh wait, I mean carrying guitar amps. Whoops, sorry bout that.

Ok, here's the place where you send the stuff... annerkey@msn.com



Welcome to the semi-annual pop-sicko column. Or so it seems. Due to life in general and a slight shortage of non-punk pop stuff I needed a much undeserved break from this column stuff. But I'm back this month with a mighty stack of semi-new releases gathered over the last few months. On a record whoring note, I still need you pop bands and labels to send me your releases since it's become harder to figure out what is good based on appearance when I hit the indie bins in the local stores. Send your punky pop, twee, indie, melodic whatever, or just plain good music to my attention here if you want coverage here. Alright, let's get busy.

I'll start off with a batch of punk releases. One of my local faves, LOOSE CHANGE have put out a great CD "Fire It Up!" on Coldfront Records (PO Box 8345, Berkeley, CA 94707). A great dose of Fat/Epitaph type of stuff with a hearty dose of variety by punk standards. Cool

cover tunes, e.g. Primitives, mixed with speedy pop punk with octaves a plenty. A downright great disc from a band that gets better with every release. The ANN BERETTA "Bitter Tongues" CD on Fueled By Ramen Records (PO Box 12563, Gainesville, FL 32604) is more of their great brand of Rancid/Stiff Little Fingers with hollow body guitars punk. The five tracks from their last disc are included here as well as 14 new ones. There's some great tunes all over this sucker so don't miss out on this cool tuneful punk release. The BONADUCES "K Is For Catherine" CD on Squirt-gun Records (\$12ppd., 689 Queen Street, West Box 167, Toronto, Ontario, M6J 1E6, Canada) is cool power pop punk a la Lillingtons and Sicko. With a Canadian accent of course. Very cool stuff with titles like "Friend With The Narc" and "How To Say I Hate You In Japanese When Your Actual Intention Is To Indicate The Opposite". How can you go wrong? The ARMCHAIR MARTIAN "Monsters Always Scream" CD on My Records (PO Box 170280, San Francisco, CA 94117) is a great 7 songer in the Husker Du meets the Descendents vein. One of my new faves. Fronted by a great singer/guitar player who can write some great tunes, who knows how great these guys can become. Maybe Westerborg quality? We'll have to wait and see. The LIPMONGER "Dissed Again" CD EP on Gooseneck Records (549 N. Courtland Street, East Stroudsburg, PA 18301) is that Weston meets Blink type of stuff that I'm such a sucker for. Five tunes that will have you boppin' in no time flat. Keep it coming boys. The STRUNG OUT "Twisted By Design" on Fat (PO Box 193690, San Francisco, CA 94119) is one hella tight catchy release from this "name" band. The Fat thing done with some serious hooks. By far this band's best release. Bad Religion watch out.

On the even more punk front, the WORKING STIFFS "Liquid Courage" on TKO Records (4104 24th St. #103, San Francisco, CA 94114) is pretty damn great punk rock. Sure these guys wanna be brit but how can you fault them for packing the punch of the early Cockney Rejects. Shit, these guys sound more like the early Swingin' Utters than the Swingin' Utters. Another good wanna be brit release is the ONE MAN ARMY "Dead End Stories" LP on Billie Joe's new label Adeline Records (PO Box 11470, Oakland, CA 94611). Now these guys really

really wanna be Stiff Little Fingers. Why not? SLF's newer stuff certainly doesn't punk rock like this. A local outfit getting bigger by the anthem. If you miss Leatherface, you may want to check out the JESSE LP on Rugger Bugger Discs (PO Box 357, London SE19 1AD, England). Frankie Stubb's new band (although I keep hearing of a possible Leatherface reunion) do it in later face fashion. It's good to hear that gravelly voice and those metallic bar chords again although I wouldn't put this up there with "Minx". The YOUNG HASSELHOFFS "Win A Date With" CD on Melted Records (21-41 34th Ave, Suite 10A, Astoria, NY 11106) has that Queens bubblegum punk thing going on. Songs about girls and an obligatory Ramones reference. Leaping toward the top of the wanna be the Ramones pack is the HUNTINGTONS and their "All The Stuff And More" CD on Burnt Toast Vinyl (PO Box 42188, Philadelphia, PA 19101). A re-release of their first LP and other odds and ends. Everything these guys have done would make Joey and Dee Dee proud. Fun listening for sure. The WEIRD LOVE-MAKERS have put out a fine second LP "Flu Shot" on Empty Records (PO Box 12034, Seattle, WA 98102). Another blast of garage punk rock with a dash of melody. These guys should be bigger with the Purple Onion garage crowd based on their recently so so attended show here. A cool release from a rocking band. A local fave of mine, NOTHING COOL has a new CD "What A Wonderful World" on Dummyup (PO Box 642634, San Francisco, CA 94164). More of their throaty pop punk rock that falls in between the Queens and Crimpshrine. Some very cool tunes here done at a brisk pace. Probably their strongest release yet.

On the pop front, the BUFFERINS "Corrupt" CD on Straight Up Records (Kowa bld 2F Minami-2nishi-1 Chuou-ku Sapporo 060, Japan) is awesome gal singer fuzzpop with power. Along the ways of Nightblossoms, Charlottes, or a heavier Velocity Girl. This is probably this genres best full-length in ages. I can't stop listening to this thing. This may be tough to find but it is worth the effort. One of the year's best releases period! The CRUSH STORY "Pressure Building" EP on 702 Records (PO Box 204, Reno, NV 89504) is good punky pop a la early Elvis Costello with a dash of Plimsouls and Squeeze. This combo in-

COLUMNS



cludes Zac of Zoinks fame. I'm always a sucker for the new wave sound so this was a welcome release. Dying to hear more from these guys. On the even more new wave front is the PROBE! "User Friendly" CD on Trajectory Records (1049 Rector Road, Bridgewater, NJ 08807). If they make a Valley Girl 2, this record could serve as the soundtrack. Pure power pop with cheesy keyboards. You gotta love it. Love those Simmons drums too. Dated and proud! Off the new wave front, J CHURCH has a new collection "Travels In Hyper-Reality" on Panic Records (Via Degli Ausoni, 84-00185 Roma, Italy). I don't know if this is technically an LP or not. With these guys you never know. You know the sound by now and this has it's quieter moments too. A great poppy emo release is the PLANES MISTAKEN FOR STARS CD (\$6 ppd., 5007 Linda Curve, Peoria, IL 61607). This is along the ways of Samiam and Jimmy Eat World. A strong 8 song release at a good price. You emo-core kiddies will love this. The FUZZFACTOR "Make Their Move" CD on Amp Records, PO Box 577, Crown Point, IN 46307) is good punky pop that reminds me of the Porcelain Boys and Green Day. Especially vocally. No screaming vocals here. We have tone. So if you like your pop punk with singers who can sing, check this out. The THRESHINS "Nature Bears A Vacuum" EP on Omnibus Records (PO Box 4522, Davis, CA 95617) is cool amateur indie stuff. Sounds like a less produced sloppy Blur and it works. Brit fuzzpop and US indie fans will dig this. The PUSH KINGS "Far Places LP on Sealed Fate (PO Box 9183, #120, Cambridge, MA 02139) is strong pure pop in the 20/20 and Squeeze vein. Not a lot of distortion but heavy on melody. These guys have a few classics in their repertoire if you weed thru the lesser tunes.

Since this column is losing all genre structure, I'll trek forward and wind down with four gal singer groups. The THREE FINGER COWBOY "Kissed" CD on Daemon Records, PO Box 1207, Decatur, GA 30031) is good pop in the Breeders/Juliana Hatfield vein. A solid full length worth a mention. The KIRBY GRIPS "The Celery Stalks At Night" CD on Late Bloomers Records (347 Mendicino Street, Brisbane, CA 94005) is cool Raincoats meet Cub stuff. An all girl group that seems to be tearing up the local club circuit. Definately worth

checking out if you like the amateur thing. The BELL RAYS "Let It Blast" CD Vital Gesture Records, PO Box 46100, Los Angeles, CA 90046) is way cool soul punk. Yes soul punk. Somewhere inbetween classic soul and punk rock. Raw too. A great unique sounding release. This gal can belt it out indeed. I love this disc. The 4 GAZM "Here Kitty Kitty" CD on Vegas Records (PO Box 2175, Newport Beach, CA 92659) is rocking all girl punk in the Gits/Bikini Kill vein with some Gun Club tossed in. A very kick ass band.

Well that'll do it for this month. Don't forget to send me those releases for coverage in this column. Later.



As of 9:14 PM CDT 9.15.98, MRR is gay and i quit.

Love,
Norb

P.S. Go Packers.



Thursday, August 13th, 1998

Sitting down for chow right by the pig who makes sure nobody escapes out of the dining hall with a plastic spoon, knife or fork and the forbidden extra piece of fruit is normally not that big of a deal. But sometimes inmates (prisoners) become devious and evil and try to pass a piece of cake from table to table. This, in the eyes of "The Alpha Male Corrections Office" (guard) is utterly unacceptable and subject to disciplinary treatment. So in such fashion, I continued my ongoing struggle to maintain my dignity in the system that has innumerable negative effects upon the people it is supposed to "reform".

Crust leans over handing me the

cake turned contraband. I receive it ever so sly, but "The Pig" saw the whole thing. "You can just hand that back to him", he says with the smug look that justice has been served. I hand it back hating every moment of my slavery coming alive. I stare at "The Pig". He stares back. We finish our food and get up to place our plasticware in their respective slots in the bin. "The Pig" and I lock eyes. "Have a nice day", he says sarcastically. "Your flag is on backwards", I tell him. "Yeah right", comes his intelligent reply. Which it is, the flag is supposed to go with the flow when on an airplane or person or something that moves. The intended effect is you give the flag the appearance of flowing in the wind. In other words if you were wearing an American flag on your shoulder, as "The Pigs" do, the stars would be closest to your chest. Somehow, and not surprisingly, this is lost on the Department of Corrections (prison system) in Pennsylvania. True patriots.

Three days later

Waiting for my tray to be put in order, the same pig comes stalking up to me. "You alright, you alright, you alright?" he asks, eyes darting from me to the kitchen workers. "Do you care?" comes my reply, as I nod for the food I want. "I care if the line stops moving". "Well, what do you want me to do, climb back there and get my own fucking tray?" He backs off. Throwing a little pepper on my food, I look up and the pig is staring at me. "You got a problem?" I ask. He says nothing, and I realize I am setting myself up with his assistance. I sit down to eat, within a few minutes there are pigs all over staring at me. I have been in a couple of situations like this, and because of one, I am looking at an additional six to twelve years as we speak.

I look at my partner, Crust, and we get up to roll, witnesses are important. I step outside, pigs in tow. "Get up against the wall", one barks out. The pig I got into it with pats me down and takes my prison id card. A Lieutenant standing there asks me what happened. After a few words, he tells me to shut up, then asks his little imp. Surely, I don't need to explain that I was the bad guy in his version. The Lieutenant says, "Yeah, Krizanik isn't ever going to change, you're always going to be this way, aren't you?" "Damn straight", I say, looking up and feeling bored. "Go back to your unit". I

COLUMNS

split.

I catch up with Crust on the walkway. He's a good brother, stuck around for as long as he could. After a few minutes on the block, the pig at the desk calls for me. I take my time finding my way to him, but I finally get there. "Stay in your cell," he tells me. I ask if I should pack my shit, I want to know if I am going to the Hole. He won't tell me. So, I've been sent to my room grounded. At least they can't take my allowance or send me to bed without my dinner, yet. By now, it's not too hard to figure out the pigs are coming to toss my cell. So, I get rid of anything in question, play my guitar and wait. A squad of rookies comes, and "Surprise", the pig who I got into it with. I inform the Sergeant in charge that they're breaking a rule in their own handbook by singling me out for a search. Naturally, he ignores me. Typical. He releases the hounds into my cell, but within a few minutes, I can see that they don't know what they're doing so I relax somewhat. I ask the Sergeant a series of questions until he finally tells me that, if I have any more questions, put them on paper. I look at him and say, "I don't keep contraband, I just hate pigs". His witty reply was, "Sounds like a personal problem. I kick back and watch for the next forty-five minutes as my home is thrown from one side of the cell to the next, mixing my cellies shit with mine and vice versa. I looked behind me, and there was Crust watching all, he's a good brother.

When they finished looking through my collection of revolutionary literature, the pig it all started with looked at me and asked if I was going to sign the cell search log. I told him I would when he got out of my cell, so he did. I signed the log and went to talk to Crust until we had to lock up. We spent just a few minutes talking about what a bunch of shit it all was. I had to give my cellie some time to relax and put his shit back together. He holds the collective attitude that if I could keep my mouth shut, shit like this wouldn't happen. Like most prisoners who feel this way, I think they miss the point. Shifting the blame from the pigs onto me doesn't make sense. Cops suck, so how could it be anybody's fault but trier own when it shows? Don't ever let anyone tell you it's your fault when authority gnashes its teeth.

The Next Day

After working out in the afternoons, I headed over to turn in my belt. An inmate took the belt, and while smiling, gave me back my id card. A moment later a Sergeant standing near by says, "Come here fuckface". I ignored this taunting and split. Walking around the track in the yard after that drove me nuts. The anger and helplessness was so immense. That people can treat me that way is outrageous. That I allow it to happen makes me want to spit in my own face. And the fact that very few prisoners think about ending this shit makes me want to spit on them. Then there's the masses ... need I say more? Killing one of them would feel good, but I want to change the over all condition of my imprisonment in a way that will help towards helping people understand they don't deserve this shit. Our society creates us, then shoves us in prison when they don't get the desired results. Like the mother who strangles her baby, society creates all these money hungry Capitalists, then arrest them when they try to make like a good little Capitalist and get rich by selling dope, stealing or whatever else.

This story I've just told is merely an example of what happens to a person when they attempt to maintain their dignity in prison. On October 3rd of 1997, I got into a similar situation at another prison. After the pig claimed I punched him, I was subsequently thrown around, starved for a couple days and charged for a crime I did not commit. The people who run prisons are hell bent on making their prisoners obedient, quiet and weak. If this is not accomplished and the prisoner insists on maintaining his/her self respect, he/she will be harassed in hundreds of ways. In a way, dignity is a crime in prison. Attempts to maintain it can sometimes lead to the situation I am presently in. Prisoners need outside support. The main reason why the shit that has been done to me is allowed to continue is because people don't give a shit about us. If you want to help toward a society better than the one that you presently live in, then start in your own back yard. Chances are there's a prison not far from where you are. Prisons are a reflection of the society that they have developed in, and they must go if we want to heal. Most crimes are committed for money, so don't come with that bullshit about "dangerous" and "violent" offenders.

Prisoners are reflections of our society, like it or not. And besides, being locked up in a cage isn't going to reform anyone.

There are many revolutionary minded brothers and sisters in prison. Your support, whatever it may be, zines, books, a note, whatever, is appreciated more than you think. We would love to hear from you.

Aaron Krizanik, CZ-8320,
1600 Walters Mill Rd, Somerset, PA 15510
PS This is a list of organizations that donate books to prisoners. They take anything, but generally politically slanted books are most requested. And if you contact Scott from "Books through bars" in Philadelphia, thank him for his tireless work with us, he is a true brother. All these places also accept money donations. Your help will be greatly appreciated.

Prisoner Literature Project
c/o Bound Together Books
1369 Haight St
San Francisco, CA 94117
Books For Prisoners
c/o Left Bank Books
92 Pike St
Seattle, WA 98101
Blackout Books Through Bars
50 Avenue B
New York, NY 10009
Books Through Bars
Project of the New Society Education
4722 Baltimore Ave
Philadelphia, PA 19143



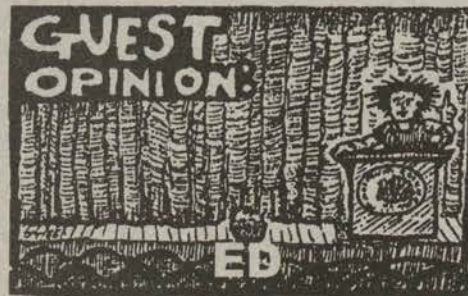
For all you curious guys always on the lookout for exotic scenes, I just came back from Zimbabwe, and that's what I found out: the rock scene there is for the most part stuck in the late 60's, with blues and blues rock bands such as ONE EYED CATS reigning over the bar scene in Harare. The scene is also pretty much divided into a "white" scene and a "black" scene. The whites tend to imitate the US/Western styles, while black bands have developed their own style of protest roots rock called chimurenge (or "liberation

COLUMNS



war" in Shona language) with bands like THOMAS MAPFUMO AND THE BLACKS UNLIMITED or THE BHUNDU BOYS... such bands have released tons of albums, mostly on vinyl on such local record companies like Gramma or ZMC. The fastest black band I found was HARD WAY OUT, excellent and original stuff with a ska feel, one LP out titled "It's About Time". White bands mostly didn't release any stuff apart from FREE WHEELERS but they're playing boring mainstream rock (they have a self-released cassette out). Other local names include PRIVATE LTD (new wave), SLIGHT RETURN, and DAVID SCOBIE. But they are not really interesting to you. Actually the only band which is quite good, playing originals, with a lot of creativity and diverse influences (pop, african, reggae, punk and rock) is URBAN ZOO. They have a demo out, you can contact them at: Miles Fletcher, 9 Parham Road, P.O. Chisipipe, Harare, Zimbabwe. They play once a week in the Bizarre Bar (and for touring bands, especially from South Africa that's probably one of the best places to play in Harare), the address is: Shop 13/14, George Square, Kamfinsa Shopping Centre, Greendale, Harare, phone 398344. A bar with open stage policy on thursday nights is the Book Cafe (great food also), in the Fife Avenue Shopping Centre, Harare. You can find some second-hand vinyls at the Treasure Trove shop and the one next door in downtown Harare, don't expect to find too much treasures though but a few South African pressings of big name rock bands like U2 and so on, and a lot of disco crap of course. Zimbabwe has the last pressing plant for vinyl in Southern Africa still operating, and they're quite cheap as well, South African bands, take note. Contact: Gramma Records, Box 3519, Harare, Zimbabwe. fax: 486986, e-mail: cdmusic@id.co.zw. Harare is a good place for cheap and good food, from vegetarian to crocodile and zebra steaks! Accommodation can be a bit costly, but there are a few backpackers dormitories. People are friendly and welcoming and you will feel at home from the beginning. Let's hope the scene develop further and gets out of its 60's apathy! Thanks for reading, Luk Haas, 28 rue de Soultz, 67100 Strasbourg, France. unquote thanks and hope you'll find it a bit

interesting to run, bye, Luk



Simply Ed Says: Better You Than Me This daybutt column of mine goes out to all you punks who think you got a chance in hell in a showdown with the cops. When they come to a show and decide things are out of hand, do your self a favor and say, "yes officer, I guess you're right. The party IS over. Sorry you had to go to all this trouble, what with all the REALLY bad stuff going on. We're leaving now." The funny part is, this almost NEVER happens. There's always at least a few of you at the show who have this overwhelming desire for punk rock credibility points. Always the assholes. The ones who fuck it up for the rest of the class. Ever try to put on a show yourselves? Didn't think so. If you had, you wouldn't be tossing bottles around. You wouldn't be picking fights. You might actually put some money in for the touring band. Hell, you might actually hang around afterwards and help clean up. If you brats are doubting what I'm saying, check out those old civil rights reels from the days of Martin Luther King. Check out the newer footage of the tree-huggers getting pepper spray dabbed into their eyes. Hell, ask someone you know who's talked shit to a cops' face and gotten a beating. Do any one of these things and try to tell me these are isolated incidents. The fact is, if one cop lets you get away with failing the attitude test, that cop has just made every other cop's job a lot tougher. That kind of cop probably won't last long and the rest of them are gonna be twice as rough on people to make up for the bad precedent. Not fair I know. We should all have the right to yell belligerently at police, whether in custody or not. Too bad the guys and gals with the clubs and guns and knowledge of the Law don't see it that way. They see it like this: They deal with real badasses every day. The kind who don't have a damn thing to lose by fighting it out, getting beaten, going to the pokey or even getting killed.

They deal with the worst people imaginable. They see crime scenes and make grim jokes. They takes kids away from homes who are starving and covered with cigarette burns. And then, some asshole throws a bottle at an illegal punk rock show and they get called. At this point, things could go one of two ways. If you're polite and not looking guilty and things appear to be in control, they might say, okay, shut this thing down by ten and don't leave a mess. In which case, you're happily ever after. Then again, they might say shut it down now and you won't get cited. Not so hunky dory, but at least nobody went to jail. Then there are those tomes when things don't go so well. These are the times when someone's got a nasty hair up his or her ass about the police (and who really LIKES to see them around?), someone who can't stand the sight of them and decides that the Fuzz are to blame for all the world's woes. These people decide it's really fucking cool to toss 40s at cop cars, scream at the officers and basically beg to go to jail. It's times like these when cops figure, fuck these fucking punk rock freaks. We don't need this shit. Out come the toys. A night in county with the other kinds of assholes the cops deal with. Now before a bunch of dummies fill up letters page pissing and moaning about how that new columnist is a cop-sucking sellout and worse yet, he's not even a punk (like anyone's gonna read this at all, right?) let me just say that, no I don't like cops as a rule. And no, I don't pity them their rough job. They weren't forced into the gig, so who am I to care. It's just that they make me uncomfortable enough that I don't wanna deal with them anymore than absolutely necessary. That's why, when they come around because the archbishop has been putting fireworks on the grill and people are drunkenly laughing about it and the neighbors get pissed and call the cops and the cops come, the best thing to do is show them what nice people you are. "Sorry officer. We just had these extras laying around and had some drinks and weren't thinking. Won't happen again." Believe me, it beats jail. Besides, the freakier you look to them, the more your apparent courtesy might raise their eyebrows. As for the punk part, it's been since after high school and the search for work necessitating a more conformist look that I really haven't had much use for that label. I know things

COLUMNS

are different now, but way back then one lousy stinking earring could be cause for turning down an application. Any doubts about not digging the "punk" label as applied to the individual, as opposed to the music, were killed after I read Donny The Punk's story about how he got the name. If that hadn't done it, a read through of Carl Panzram's story would've just fine. So punk, don't call ME punk. It's Ed, simply Ed. If you want to give me things, the address is Box 304, Sacramento, CA 95812 USA email: way2dumb@mailexcite.com



FUCK ALL PUNK ROCKERS! #3
hch inch, oh the irony,

A pointing out of fucked up and lame flaws in the Midwest punk scene, sure to piss off a number of you.

Another thing that I have been realizing a lot when i go to shows now is that it seems like a lot of people are afraid to go up to each other and meet new friends, talk, and be themselves. In fact, people haven't seemed to be friendly to each other at all. People hang out in their own groups, everything's segregated and there's always about a five foot distance between groups unless everybody's packed together in a tight ass venue.

So this is what punk rock has come to in the 90's. Watered down, true personalities hidden, and afraid to fucking make friends, too? This makes me hate the "scene", it makes me wanna deliver a kick in the fukin' head to each and every one of those pieces of shit that just contributes to the problem. Fuck, this is a punk rock show, not a high school dance. There's no reason to be embarrassed at punk show or to not go up and talk to your fellow punks, even if you don't know em. For those of you assholes that forgot, punk rock was started by a buncha kids who were sick of social regulations and the way society saw things. So where is all of this? There's not enough camaraderie anymore. Too many people are too chickenshit and

afraid of being "embarrassed".

Then there's the people that do have personalities, but a lot of em are assholes and they're lame as hell. These type of people are usually the older scenesters, a lot of whom tend to look at anyone under the age of 18 like they're naive suburban brats. Yeah, "unity, doood. punk rock". Whatta way to be a friend.

And when people aren't friendly, welcoming, and supportive of newcomers to the scene, they then wonder why it sucks so much. Why does it suck? Cuz everybody's indifferent to everyone else. They don't give a fuck about anyone but themselves. Some kid gets his face kicked in at a show by some skins, and they're just happy that it wasn't them. Be friendly doesn't mean kissing ass, being phony, being polite (polite is simply a synonym for chickenshit) or being sappy, it just means not being indifferent or being an asshole. Talking to people at shows and simply being a friend. This type of indifference is what bands like the dead Kennedys and filth spoke against in the scene.

Another problem in the "scene"...there's no more intelligence! There doesn't seem to be any or enough use of the brain, thought, or free thought for that matter. No one wants to educate themselves anymore! How can you be a useful part of a subculture if your brain is a rotting outhouse? know something's

When kids go to shows because they have "nothing better to do" you wrong. Why don't these kids have anything better to do? Why don't they have any ideas of their own? Any creativity, passion for art or creating things? Part of what punk stands for is D.I.Y., and creating things, being an artist (and not society's definition of an artist) and a thinker, instead of sitting on your ass and being apathetic and boring in some lame suburb.

Not enough people are motivated to do things anymore, and than these people bitch about how much "the scene sucks", yet when they are given an opportunity to voice their opinion or do something about communication in the scene etc, they're too fucking lazy.

If you don't wanna do something about this, get out of this scene. If you do wanna do something about this, and wanna make our scene more fun and worthwhile instead of apathetic and boring, just be yourself, don't be a judg-

mental asshole, and go up to people at shows and be a friend. We're all kids and there's no reason to act like an adult or grown-up. Whatever happened to "unity"?



STRYPER * episode I
"Clean as a Baby's ass"

The existentialists believed in choice. Myself, I have often found my power of choice compromised by unseen forces. Such was the case on that fateful summer day as I was rummaging through the shelves of a run down pawn shop in the Mission, S.F. On that day I perchanced across a Stryper home video, still in the wrapper, for a mere dollar. It was obvious from the condition of the shrink wrap (and the Tower price tag) that this little hot potato had been sitting on the shelves of Tower Records for the last decade, soliciting no more than the occasional scoff of hip Tower customers. It was also obvious that I had no choice other than to throw down the money for this item. My life has never been the same.

I have since watched the Stryper video 25 or more times. I have also frequently forced friends and acquaintances into watching it and, myself having gained immunity to its nausea-inducing powers, laughed at their discomfort. For them it was a minute episode in their lives, easily forgettable via the consumption of copious amounts of hard liquor. For me it was more. The video is only about 30 minute long. The glimpse into Stryper that I have gained from careful examination of it has left me full of questions. Questions without answers. The central question that has haunted me is whether or not these dudes are for real, or merely a hypocritic extension of the world's oldest corporation... the Roman Catholic Church. It is a question that has led me into a greater consideration of how organized religion fits into music in general; especially in the commercial wasteland that is the modern music industry. My immediate concern, however, is with four androgynous men with

COLUMNS

long beautiful manes; and yellow and black striped clothing.

The emergence of Stryper was as natural a phenomenon as the division of sexes. In everything in life there must be opposites. Symmetry theories abound in science and physics, I now realize that symmetry also exist in music. Hip-hop brought us Ice Cube, it also spewed forth the Fresh Prince. The Cro-Mags were a hard and manly punk band, then there is the Pansy Division. The existence in heavy metal of such bands as Venom and Slayer, along these lines, necessitates the existence of Stryper. Little did they know that they were a force of nature, a necessary reaction to an opposite extreme. As Robert Sweet, the vocalist of Stryper, points out in the video, "If you're singing about garbage and stuff that's really bad... I think it stinks". A Stryper fan even went so far as to condemn all other music as "thrashcore, evil, worthless garbage". The point here is that Stryper's existence was a natural development in the pro-

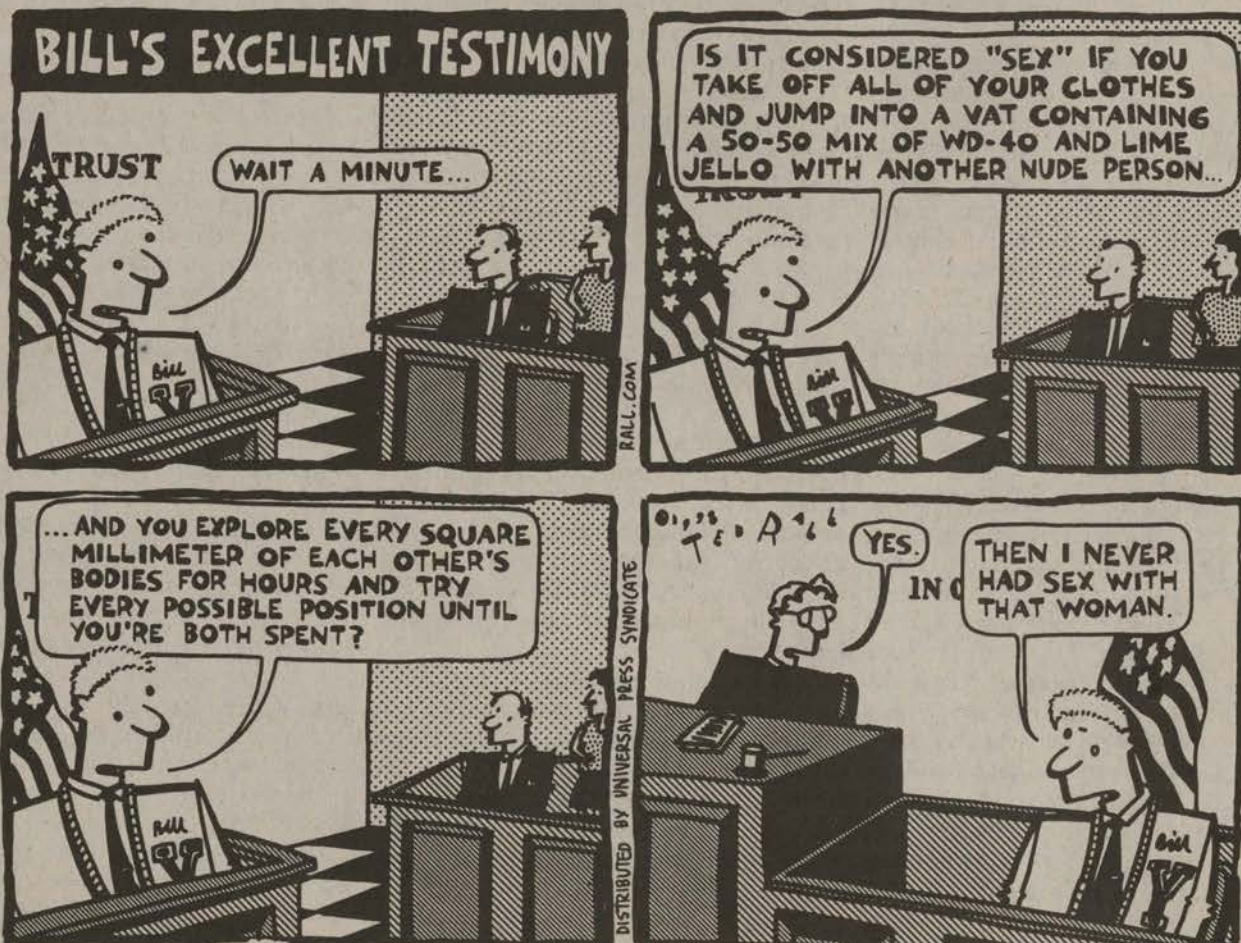
gression of music. This realization, however, does not shed light on the real question... the question of the sincerity of Stryper's motives.

I was at a loss when I began my quest to somehow make contact with the members of Stryper. The video contains hints of falseness, but its brevity hinders anything concrete. It was time to use modern forms of communication to find answers. My primary target was the drummer, Robert Sweet, and I had no problem finding his e-mail address. He is the singer's brother. He is also the only member of Stryper who was a bachelor during his brief courtship with fame, and thus was most certainly prone to more temptation towards sin. Upon a few correspondences with Robert, I gained the following three bits of evidence: 1. He writes a 777 after his name (to the best of my knowledge, he is not the 777th son of a man named Robert Sweet) 2. He has a new band, called Blank, which he claims

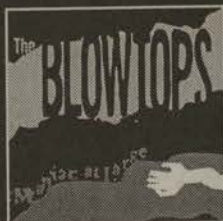
sounds like a cross between Nirvana and Pantera (which leads one to wonder what Kurt Cobain thought of them "cowboys from hell") 3. Over the years, he has been called "Adolf Hitler, a satanist, a God Hater, a rockstar, effeminate, even an angel-in-disguise", although he claims: "I am basically a mistake maker who hit the circuit breaker inviting the power of a most beautiful spirit to flow through the likes of a loud and heavy music played around the world".

Myself, I would say that Robert is basically a social leper. But that is besides the point. The point is that I had gained a glimpse into the psyche of a member of Stryper. It was a psyche that I saw as that of a troubled and desperate man. What happened next proved me to be right. I was more right than even I could have imagined. That, however, is another story for another time.

(if you have questions or info contact: justin@viasinc.com)



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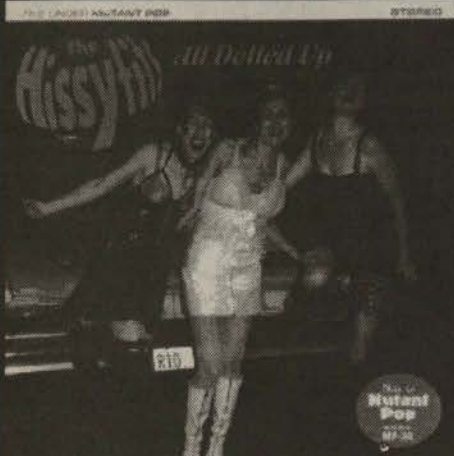
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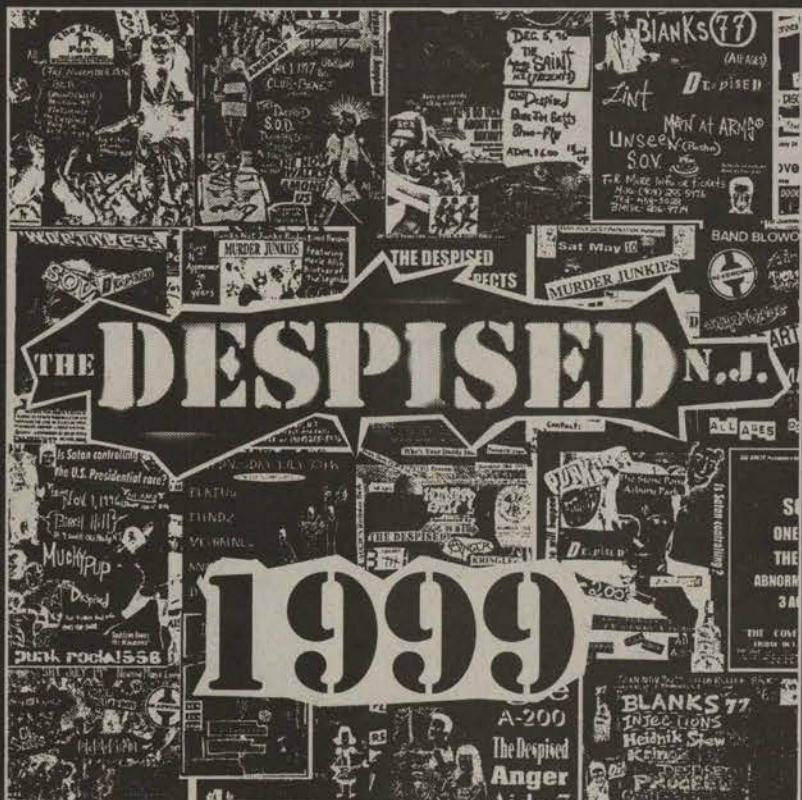
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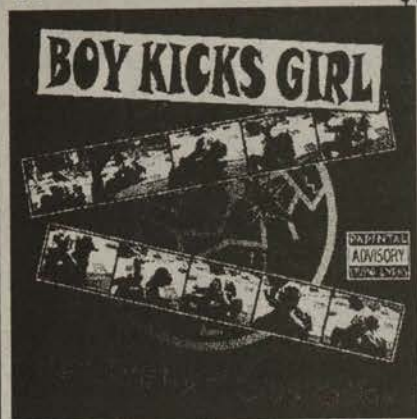
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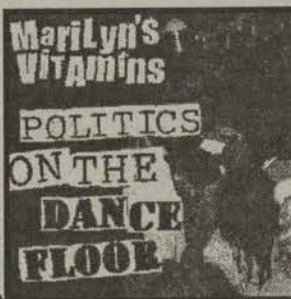
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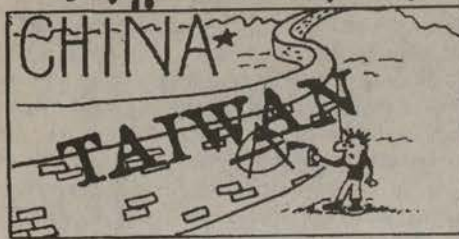
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Wei, ni hao! Greetings from Taiwan, the land of all-you-can-eat vegan restaurants! I'm writing this scene report from my bed while recovering from the Spring Scream Festival. The fest takes place every April on a beach in Kenting, at the southernmost point of the island. It's organized by two expats, Jimi and Waid, who play in the Taichung-based, hippie-metal band **DRIBDAS**. This year's fest was the fourth time they've put it together, and they deserve major kudos for managing to keep the show going even after the police showed up. Taiwan relies very heavily on guanxi, or relationships, so Jimi and Waid used their guanxi to settle everything verbally, instead of bothering with written permits. But the first night of the show, about 30 police with assault rifles showed up and stopped the bands because the organizers could not produce a permit. Still, little campfire circles and an impromptu, raging dance party continued until the wee hours of the morning. Jimi and Waid got a permit first thing the next day and everything seemed cool. However, at about 10 pm, the police came back during the set of the extremely controversial **LTK COMMUNE** and stopped the bands again. Although the crowd was whipped up into a frenzy (screaming the Taiwanese word for "Fuck" at the top of their lungs), Jimi and Waid managed to calm everyone down and move the show to the beach. Bands played on the sand until about 5 am. While the town was crawling with cops the next day, the rest of the show happened without incident. Hopefully, the events of this year won't make it harder to hold Spring Scream in 1999.

The underground music scene is a lot smaller than those in the States. Radio stations, television shows, and record stores are dominated by Cantopop singers: teen idols who don't write their own songs, sometimes don't sing their own songs, and are hyped relentlessly until they cease to produce money and are dropped by their

record companies. While some Western bands are popular, the only big Taiwanese band is **WU BAI** and **CHINA BLUE**, who sound like **FOREIGNER**. In addition, all Taiwanese men must serve two years in the army. While college students form bands, most of the members enter the military after graduation, so the band breaks up. Yet even under these circumstances, Taiwan still has a burgeoning, vibrant scene.

VENUES: The best (okay, most reliable) place to see bands is at a Taipei bar called **Roxy Vibe**, located at the intersection of Chinshan South Road and Aikwo East Road. Since it's a bar, you must be 18 to enter. Live bands (and not always punk bands) play every Wednesday, Friday, and Saturday nights. Shows usually start about 10 pm, with a cover charge of NT\$200 (about US \$6). After the bands comes incredibly bad dance music geared toward the expat crowd. **The Underworld** on ShiDa Road holds occasional shows, but their musical tastes tend to run towards the acoustic set. Shows are also sometimes held outside of the **Eslite Bookstore Main Store** (located at the intersection of Tunhwa South Road and An Ho Road). All Eslite shows are free — yippee! Taichung regularly features shows at the **Napoli Pub**. Other than these venues, bands might play at colleges or music festivals, but such shows are few and far between.

BANDS: The longest running Taiwanese band right now is **LTK COMMUNE**, who also go by the Chinese name **ZHOU SHUI XI** and the Taiwanese name **LOW TSUI KUI**. After 8 years, numerous lineup changes, and a foray into electronic music, their second album, "Armed Violence", is ready for release. Unfortunately, some record company disagreements are holding it up right now. Their first album, "1995 Underground Music Files No. 5", can still be found at a few (very few) stores. A live CD of their 1997 Spring Scream performance was put out by Project Noir (who list no

LADYBUG



antics make it impossible not to catch their message. I've seen strip kung fu, beer bottles broken on heads, songs about testicle bras, half-naked men wearing flotation devices, and other insanity. Scatological, political, and lots of fun. One of the guys who routinely sits in with **LTK COMMUNE**, Xiao Yin, has formed his own band, called **CLIPPER**, or **JIAZI**. Although the band also has a drummer, guitarist, and bassist it's really just all Xiao Yin's act. The music is crazy parodies, like **SCHLONG**, that make fun of the mindless obedience in Taiwanese society. Half stand up comedy, half political activism. And hey — where else can you see a keyboard guitar nowadays? So far, no full-length CD is available, but **JIAZI** does have one track on a 1997 Spring Scream compilation put out by Project Noir. If you want to order it, you can probably send email to springscream@hotmail.com.

Most Americans who know about Taiwanese punk are probably familiar with **LADYBUG**, or **PIAO CHONG**, who have been interviewed in the pages of this zine. If you missed them on their US tour last fall, shame on you! (**UPDATE!** Lucky for you, **LADYBUG** will be coming back to the States! Look for them in November & December!) **PIAO CHONG** is four women playing fuzzy, angry music (with English lyrics!). A must for any riot girl collection. Their CD is available from Crystal Records (more on that later).

FEI WU (English translation: trash or waste) play catchy pop punk in English and Chinese. The band is made up of 3 Americans and 1 Taiwanese guy. I would recommend their song, "Taiwan Pijiu" (Taiwan Beer) to anyone putting together a drunk punk comp. A CD should be coming out soon.

SUGARPLUM FAIRY is an indie rock power trio described as "slowcore boy wonders." These guys are heavily influenced by **SONIC YOUTH** and **YO LA TENGO** and take their name from Lou Reed's "Walk on the Wild Side." They have a demo tape out, but it's only available from the band members themselves.

ANARCHY are from Taichung, and I've only seen them once. They're a good band, but they remind me of mall punks in the United States: yelling anarchy for the hell of it, not because they've really thought about it. Plus, all the lyrics

LTK COMMUNE



contact information for themselves on the cover, so I don't know how you can order their CDs). LTK's recorded music doesn't even begin to capture the energy and insanity of their live shows. Although their songs are all in Chinese or Taiwanese, their props and stage



JERSEY



are in English, so I understand how silly they are.

DU IN XIA call themselves death metal, but when you get right down to it, it's great, grindy power violence, barking dog vocals and all. They occasionally play metal showcases around town. So far, no releases.

STICKY RICE (Chinese name: NUO MIN TUAN) signed to Polygram, released an album, and got drafted. They're all currently in the army, but will play occasional showcases around town. Happy, happy poppunk with infectious, catchy hooks. I find myself singing along with their album even though it's in Taiwanese and Chinese.

SHANLIN, or **CTHONIC**, will be appreciated by the death metal/goth crowd. In addition to the typical bass, guitar, drums, etc. lineup, they also have a member who plays the erhu, a traditional Chinese two-stringed violin. Wow.

YAO GUAN, or **MEDICINE JAR**, are four high school students from Taipei American School who play MTV-influenced punk rock. Imagine **PEARL JAM** crossed with **Fat Wreck Chords**. Surprisingly, it's not as bad as it sounds.

ZINES: Ummm...zines? What zines? I do a zine (plug, plug) called the *Ugly American*. It covers the punk rock scene here, as well as other Taiwan-specific matters. Issue N93 should be out around now. Copies are available if you send a

years old, the writing is excellent. It's a good resource for becoming attuned to the Taiwan experience (ear cleanings, singing garbage trucks, etc.).

If you can read Chinese, you might want to check out **POTS**. **POTS** is a free weekly newspaper available at college campuses, Vibe, and Eslite bookstores. It also comes out in a larger version which costs NT\$100 (about \$US3). From the little bit of it that I can understand, it does a good job covering the avant-garde and underground scene in Taiwan. They also have a web site at www.pots.com.tw. However, if your computer doesn't have Chinese recognition software, you'll get a bunch of squiggles.

OTHER INTERNET RESOURCES: Xiao Yin from **CLIPPER** maintains a web site alternately called the New Bananaland or the Tai-K (pronounced tyke) page, but it's really all the same thing. It contains English and Chinese information about Taiwanese underground bands. To get to it, head to www.dj.net.tw/~sw/home-eng.htm.

I run the What's Going Down List, which is an email list of shows, movies, and free events on the island. To subscribe, send email to gavaghan@mail.ait.org.tw with What's Going Down List in the body of your message.

LABELS: The indie label in Taiwan is

Crystal Records. Its offices are located in the Taipei suburb of Panchiao, but all of its releases are available at the store in the basement of Vibe. **Crystal Records** also carries other punk and indie rock releases. If you really want to get in touch with them, their telephone number is (886)2-2273-3202 or at 1F, No. 21, Lane 126, Xue-Feng Road, Sec. 1, Panchiao City, Taipei Hsien, Taiwan, ROC.

RADIO: Again, the radio scene is just starting here. **Radiowave 90.5 FM** seems to be the best bet for listening. While it's not punk, it's certainly more eclectic than anything else you'll

S.A.S.E (make sure it's **AIR-MAIL**) to Gavaghan, c/o the MTC, 162 Hoping East Road, Taipei, Taiwan, R.O.C.

The content of the now-defunct **New Expatriate** is now on the internet at www.asiaonline.net.tw/expat/index.html. While everything here is about two

hear. A warning: Taiwanese radio is more about talk than actual music, so if you're not interested in improving your Chinese or Taiwanese, it might not be that interesting. Bring a lot of tapes. That's about all from here in Taiwan. If you'd like more information, or if you're planning on coming over for a visit, contact me, Pang Kexing at gavaghan@mail.ait.org.tw or Gavaghan, c/o MTC, 162 Hoping East Road, Sec. 1, Taipei, Taiwan, ROC. I'm interested in doing tape trades, so please get in touch if you'd like to hear some of Taiwan's bands. And bands—don't forget! Taiwan is only a 3-hour flight from Japan, so the next time you're planning that Japanese tour, why not get in touch and add a stop in Taipei to your itinerary! Thanks a lot (Xiexie nimen!) Pang Kexing.



This is the Greater Toronto Area (aka the GTA): a sprawling megalopolis of over four million people concentrated in a "Golden Horseshoe" surrounding Lake Ontario. Hamilton/Burlington in the west through Mississauga, Metro Toronto itself in the centre (containing the former suburbs of Etobicoke, North York, East York, Scarborough and Toronto), and Pickering, Ajax, Whitby and Oshawa in the east. Then there's the northern suburbs of Brampton, Newmarket, Georgetown, Maple, Markham, etc...

Downtown Toronto has a vibrant music scene that's at its worst on weekends when it's over-run by the S&M crowd (Scarborough and Mississauga) and at its best when you look at the concentration of record stores, clubs, dives, neighbourhoods, bands and bars.

Record Stores. Notable downtown destinations are **Full Blast Records** at 605 Bloor St. (near Bathurst) run by one-time MRR shitworker Lou-Ann Voskins, with the assistance of Glenn (once of MSI) and Simon (aka King Of Hardcore). **Full Blast** has a great assortment of 7"s, vinyl, CDs and zines with a leaning towards garage and trash. Another priority record store is **Rotate This** at Queen and Bathurst streets. Run by Pierre and Brian (ex of Youth Youth Youth - ask him to show you his letter from Thurston Moore!), this store has a huge assortment of punk and HC, plus posters, shirts and zines. Very band friendly too with lots of consignment stuff. Also worth a visit is **Who's Emma**, (69 Nassau in Kensington Market) a volunteer run collective. Despite some questionable practices (for example males are not allowed in the store on Mondays from 4pm to close), they have a great selection of lefty/anarchist/queer/etc. records, zines, books and reading material. I even got some free vanilla flavoured dams when I was there last. There are other records stores of course, some Mom and Pop's and tons of chains. For best overall selection of music go to Yonge Street which boasts "Record Alley" with huge flagship chain-stores like Sams's,

marylin's vitamins





Random Kill-

HMV, Sunrise, Tower, and soon Virgin. The competition on this street means pretty good prices, but not too much in the way of "obscure" punk.

Clubs & Promoters. Punk-friendly venues include **The 360** (Queen & Spadina), **The Rivoli** (Queen & Spadina), **The Shanghai** (Spadina near Queen), and **The El Mocambo** (Spadina & College). For best results bands should contact a local promoter who will set up a proper show. Try Ewan at the Shanghai (416-593-8498), William at the El Mocambo (416-603-3110), or even me (Chris) at Raw Energy (email only: rawnrg@passport.ca). There is a Toronto Hardcore webbing hosted by the guys in **DIRTY BIRD** (<http://www.interlog.com/~snurk/topunx.html>) and the Hardcore Hotline at (416) 535-8184 done by long-time scenester Daragh Hayes.

Bands & Labels. Wow, tons of bands. **Raw Energy** (<http://rawenergy.passport.ca>) has a roster of ten bands - each busy with new albums and tours. New stuff includes **TRUNK's** 2nd release ("Throwin' The Horns"), **MARILYN'S VITAMINS** 2nd full-length ("Politics On The Dance Floor"), debuts from **DOUBLE STANDARD** ("Dig That Trash"), and **CUT OFF's** "Makin Breakfast". **OUT OF HAND's** "Canadian Gothic" has been selling tons and the band heads out on tour this month with label-mates **RANDOM KILLING** who are also supporting their new one, "Stranded". **RANDOM KILLING** played a show here a little while ago at a place called the Generator and aside from the soundman always putting to much bass and kick into it, the band was doing really good, their guitarist Mark is pretty good and I have to say that he looks pretty cute in that dress he was wearing. **RANDOM KILLING** usually tours every summer and not just in Canada. I'm sure, so set out to see them if you can.

Also due out right about now is the **JERSEY/OUTSPAN** split 5 song CD called "In Friends We Trust", in memoriam to a couple of friends that died tragically late last year. **THREE IMPOTENT MALES** have reformed and are in the studio right now. Other great bands from the GTA include **BURLINGTON'S GRADE** (with Greg from **JERSEY** on guitar), who've just signed with Revelation, **THE SWARM** (ex **LEFT FOR DEAD**), **THE**

VAPIDS, who seem to keep themselves busy with tours and releases, **FIVE FINGER DISCOUNT**, and **ARMED & HAMMERED** (both who appear on the new Twentybandcomp cd), **2 PUMP LOUIE**, **THE SINISTERS**, **JAWW**, **DRUNKN ANGER**, **THE STIFFS**, **P.M.S.** (who's new album "Literature for the Illiterate" just came out), **PolitiKILL InCOREct**, **BFG's**, **FIGURE FOUR** and **DIRTY BIRD**. **DIRTY BIRD** have been playing Toronto a lot and I do like their stuff. On the ska side of things there's **CLOSET MONSTER**, **OUTSPAN**, and **SKA-SKANK REDEMPTION**.

Also label-wise, Chris (formerly of Bad Quality zine) has started a label called **Roosevelt** and has slotted metal-punks **IGNORANCE NEVER SETTLES** as his debut release. Simon Harvey has also put together six new HC bands for a 7" comp. On it will be **BLAST CAPS**, **THE SWARM**, **PROMISE KEPT**, **GODZILLA**, **YOUNG BLOOD** and **WHERE IT ENDS**.

KILL CITY BUTCHERS has been fronted by lead man Dave McIntire for a number of years now. They have an arrangement that may not be completely "punk", but then who does? On another note there are some new young bands that are happening. I hear that **2 PUMP LOUIE** is going into Black Scorpion Recording Studios, which by the way is an awesome studio, for a cheap price. **SON OF BRONTO** are probably Toronto's oldest band, but have a new bass player now, Rick, who is good, and keeps the band as powerful as ever. If you're into old school and some new school of punk then you should send for a copy of their latest recording, **Jur Basic Punk**.

I CAN'T REMEMBER? have been playing everywhere except Toronto. I haven't seen them since Punktown last summer, where they were

ok, but since then, I heard one of the guitarists left and that they are pretty tight and have some cool new stuff. They also have gone into Black Scorpion Recording Studios, to believe it or not produce a full length tape, titled "Armageddon...Outta Here". **PMS** (Poor Motivational Syndrome) is a new band and I saw them at an all ages show, and they are excellent. Playing more of the modern day skateboarder kind of stuff that they do very well, they are definitely worth checking out. Hope they play Toronto soon, hint, hint.

There is a band from St. Catharines that is called **SUBSPECIES** and they are hardcore. They play their tunes in the vein of **EXPLOITED** meet **GBH** and I like to listen to them. **BILISTIK** is another band up and coming with punkrock and hardcore being their middle names, a few more shows and they will be past their stage fright we hope cause they have some really cool tunes, one in particular called "Don't Give a Fuck". It's harsh.

Radio. Raw Energy does an internet radio show called, what else, "Raw Energy Radio". It's live Wednesdays at 9pm EST, but you can hear it anytime because it's archived. Bands and labels should send us stuff to play (and we also do interviews). The address is Raw Energy Radio 65 Front Street West, Suite N90116-42, Toronto, ON, M5J 1E6. There are three punk friendly campus stations in the GTA each with numerous punk rock shows.

CIUT (89.5) has "Mods & Rockers" (Monday nights at 10pm), "Thors Leather Shorts" (Thursdays at 2am) and "About Town" (Wednesdays at 4pm) (mail stuff to: **CIUT**, 91 St. George St., Toronto, ON M5S 2E8). **CHRY** (105.5) has the long running "Fast 'n Bulbous" with Steve Perry on Tuesdays at 9pm (mail stuff to **CHRY**, Student Centre N9413, 4700 Keele Street, North York, ON M3J 1P3). And finally **CKLN** (88.1) has "Aggressive Rock" on Sundays at 9:30 pm (mail stuff to **CKLN**, at 380 Victoria Street, Toronto, ON M5B 1W7). All three stations do a great job of supporting local bands, events and causes but they need your support too.

Scene Report by Chris Black (mail to: rawnrg@passport.ca) with additional info from Alex G.



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Come on, you KNOW you want it..."

— Brock, SLUT fanzine #2

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NOAM CHOMSKY DISCUSSES TERROR - IS IT TERRORISM TO ATTACK TERRORISTS?

By
Allan Thompson

OTTAWA - IN A MACABRE sort of way, terrorism doesn't seem to make as much sense as it used to. Shadowy organizations are suddenly front and center in news coverage of the terrorist attacks on U.S. embassies in Africa, bombings that prompted counter-attacks by the U.S. military this week. Who are these people and what do they want? And is it terrorism to lash out at a terrorist?

"It's rather different than it used to be in that groups are more elusive; they are harder to define, harder to track," says Reg Whittaker, a political scientist at York University who specializes in security issues.

"There is less known about them and they are harder to link to specific regimes and specific movements," Whittaker says.

"In the past, a lot of the iceberg was visible. There's a lot more of it below the surface now."

In justifying the reprisal attacks on installations in Afghanistan and Sudan, U.S. authorities cite the mounting threat of terrorist attacks on American targets.

Notwithstanding the events of the past few weeks, some experts say terrorism - politically motivated violence intended to intimidate and terrify - has actually been on the decline in recent years.

The most recent issue of a U.S. state department report called Patterns In Global Terrorism, found there were 304 acts of international terrorism in 1997 - eight more than 1996, but one of the lowest annual totals since 1971.

The United States defines terrorism as "premeditated, politically motivated violence perpetrated against noncombatant targets by subnational groups or clandestine agents, usually intended to influence an audience."

The U.S. definition pointedly leaves out any reference to states and their actions. And it regards soldiers as non-combatants if they are attacked at a time when there is no state of military hostilities.

By the state department definition, 221 persons died and 693 were wounded in international terrorist attacks in 1997. That compares with 314 killed and 2,912 wounded in 1996.

The report says about one-third of attacks last year were against U.S. targets and most of those consisted of low-level bombings of multinational oil pipelines in Colombia, which are regarded by ter-

rorists as U.S. targets.

The predominant type of attack by non-state terrorists in 1997 was bombing; the foremost target was business-related.

Back when one of the main non-state actors involved in terrorism was the Palestine Liberation Organization, "there was much better intelligence about who these people were and the splinter groups on the fringes," Whittaker says.

"You've now got groups whose political roots in specific conflicts are much more shadowy and hard to find. So you have groups that are... operating with agendas that are harder to figure out. They're not linked to specific political struggles the way the Palestinians were," Whittaker says.

Of course, despite the definitions, there is no agreement on what "terrorism" means and who should be labeled a "terrorist."

Author and U.S. political critic Noam Chomsky is among those who contend that some of the main practitioners of terrorism are countries like the United States, which regularly use violence for political motives, to intimidate and terrify.

In explaining the American strikes on targets in Afghanistan and Sudan, U.S. President Bill Clinton told Americans he was determined to strike back at terrorists, to send a message that such attacks won't be tolerated and to try to head off further violence.

Chomsky says that if the Clinton doctrine on retaliation is to be taken literally, "then all around the world there are countries that have a perfect right to set off bombs in Washington."

He points to the recent publication in the New York Times of evidence that a Miami-based organization was involved in bombings in Cuba that claimed civilian lives.

And he says that by the same token, Lebanon would have the right to set off bombs in Israel, "which is constantly carrying out terrorist attacks north of what it calls its security zone" in southern Lebanon.

"Nobody takes this principle seriously. It is a principle for the strong, and what it says is that the strong are allowed to attack the weak and defenseless any time they want to," Chomsky says.

REPEATED REPRESSION IN GENEVA

On Tuesday, September 8th, 1998, at about 8 am., the police raided several homes in Geneva. Six people were taken into police custody for several hours, one person was escorted to the airport by the police, one was held by the police for eight hours, the rest were released after about 5 hours. All were held for questioning, about the PGA, about PGA's role in the riots in May and in preventing these riots. One person in Geneva came back from being away, to find the lock on his house changed, and the house had been searched by the police.

The police also raided the office of the "Institut Argent et Societe" (IAS), which served as a press office of Peoples' Global Action (PGA) in May 1998. Each house, and the IAS office were raided more or less simultaneously by about 6-8 police officers at each place. Seven computers, over 100 diskettes, many address books, and a very large amount of documentation have been confiscated.

Peoples' Global Action co-ordinated international protests in about 35 cities in different countries on all five continents, for example in Montreal, Brasilia, Birmingham, Prague, Hyderabad, Sydney, Berlin, etc.

PGA is not an organization, does not have a membership or a single secretariat, therefore it is by no means led by a handful of people in Geneva. PGA is a network of struggles in different countries co-ordinated by a committee of convenors from five continents.

The police seem very scared, and becoming aggressive after an announcement that there will be protests against the Geneva Business Dialogue on September 23rd/24th 1998. The Geneva Business Dialogue is organized by

CONTINUED ON PAGE 5

SEND NEWS RELATED ARTICLES AND RELEASES TO MAXIMUM-
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MRR

page one

CHOMSKY CONTINUED

In response to terrorism, further terrorism is no authorized. If Cuba or Nicaragua or Lebanon or whatever were to drop bombs in Washington - although it would be justified under the Clinton doctrine - it wouldn't be justified in any other sense.

"It's all blatantly illegal, there's nothing more clear than what the U.N. Charter says about this (use of violence)."

Chomsky says law-abiding states should refrain from using violence and try to prosecute the perpetrators of terrorist attacks, rather than resorting to the same tactics.

"People who carry out terrorist attacks are culpable and should be punished just like any other crime."

The way to deal with the perpetrators of such violence is to gather evidence, track them down and seek extradition for trial, he adds.

While the motives for terrorism are murky at best, there is an apparent pattern in the methodology. Despite all the hype and attention to the threat of unconventional terrorism - chemical or biological attack - the weapon of choice in recent years seems to have been the car bomb.

In both domestic and international terrorism in the past two decades, there has been no more visible trend than car bombs - the kind used at the U.S. Marine barracks and American embassy in Beirut, the World Trade Centre in New York, the federal building in Oklahoma City, the Israeli embassy and the Jewish Community Centre in Buenos Aires, and the Khobar Towers in Saudi Arabia.

In the past, terrorism was often part of the strategy of an armed national liberation movement and often succeeded in the end.

Organizations that once engaged in terrorism to bring attention to their causes - such as the PLO and Irish Republican Army - later sat down at the negotiating table with their adversaries and have largely withdrawn from the use of violence.

Whittaker says, "violence, while wrong-headed and immoral," was connected to a specific political cause now being addressed through negotiations.

"You can see that transition there from a kind of broadly rational use of terror, in a sense - if you want to use those terms - to where terrorism becomes simply the act of people who are in a sense political lunatics, who can't connect to a real political world at all and instead want to play these murderous games on the margin."

E

LUBICON FIGHT FOR THEIR LIVES

A

For more than 60 years the Lubicon Lake Indian Nation has struggled for official recognition of their aboriginal land rights in northern Alberta, Canada. Promised a reserve in 1939, the Lubicon still do not have a land rights settlement. The Lubicon never signed away their traditional territory and were able, until 1979, to peacefully pursue their traditional hunting and trapping way of life.

Starting in 1979, major oil companies moved onto Lubicon home lands, drilling more than 400 oil wells within a fifteen mile radius of the Lubicon community of Little Buffalo. Industrial development devastated Lubicon society and its subsistence economy. Moose, the staple of the Lubicon's diet, fled the area, along with most of the smaller animals which formed the basis of their trapping trade. The Lubicon experienced alcoholism, birth defects, suicides, a tuberculosis epidemic and other serious medical problems. Meanwhile, gas and oil companies realized more than \$8 billion in revenues from their operations on Lubicon land. To date the Lubicon have not received a cent of oil or gas royalties. The community lives in extreme poverty, and many Lubicon homes are over-crowded, have no running water, and lack adequate sewage disposal.

In 1988, Daishowa, a Japanese-based multinational paper manufacturer, was granted 'timber rights' by the province in almost the entire uncoded Lubicon traditional territory. Despite the objections from the Lubicon, a Daishowa subsidiary began clear-cutting operations in 1990. In 1991, responding to the Lubicon Cree request for action, Friends of the Lubicon began a consumer boycott of Daishowa paper products.

Daishowa responded with legal action against Friends of the Lubicon (FoL), obtaining a temporary injunction to stop the boycott, which the company claims has cost it over \$11 million. In January 1996, an Ontario court ruled that the boycott is "causing economic harm" to the corporation, and is illegal. Lubicon supporters are now forbidden to peacefully hand out leaflets in front of stores that carry Daishowa products. Daishowa, meanwhile, remains ready to begin clear cutting rich stands of easily accessible spruce and aspen on Lubicon land.

In yet another challenge to the Lubicon and their environment, the Unocal oil and gas company recently built a sour gas processing plant within three miles of the proposed Lubicon reserve. The sour gas plant processes hydrogen sulfide and sulfur dioxide, chemicals associated with cancer and respiratory and skin disease. The Lubicon have asked that Unocal relocate its plant away from the future reserve. Unocal has refused and the plant continues to operate directly upwind of the reservation site where the Lubicon families are supposed to move after their land rights are finally settled by the federal government.

FRIENDS OF THE LUBICON

485 RIDELLE AVENUE, TORONTO ON M6B 1K6

TELEPHONE 416-763-7500/E-MAIL FOL@ITA0.CA

UPDATE

BOYCOTS CAN WORK. And a few people can make a difference. Those are two lessons that emerge from the seven-year Friends of the Lubicon boycott targeting Japanese paper manufacturer Daishowa. In June, Tokiro Kawamura, president of Daishowa Marubeni International, wrote to Lubicon Chief Bernard Ominayak, indicating that Daishowa would commit not to log in a 4000-square-mile area which the Lubicon claim as indigenous land, at least until the Lubicon claim is resolved with the Canadian government. Chief Ominayak responded, "Although it's been a long time coming, the Lubicons acknowledge and accept DMI's public commitment that Daishowa, its related companies and their contractors, will not harvest or purchase lumber" from the 4000-square-mile area until after all Lubicon land claims are settled. "I have forwarded a copy of your letter to Lubicon supporters advising them of our acknowledgement and acceptance and requesting that they bring the boycott of Daishowa paper products to an end." The Daishowa boycott, organized by the small Friends of the Lubicon, had garnered tremendous support. With support growing for the boycott, Daishowa sued Friends of the Lubicon in 1995, charging the group unlawfully interfered with the company's business. In April, a Canadian court ruled against the paper company. "This has to be one of the most successful boycotts in Canadian history," says Friends of the Lubicon spokesperson Kevin Thomas. "There's no doubt that the boycott is responsible for this turn of events," Thomas says. "It was the combined efforts of thousands of Lubicon supporters that forced Daishowa to turn around at last."

page two

Send news related stuff to Maximumrnr@mindspring.com
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CHOMSKY CONTINUED

As Whittaker points out, it is hard to imagine the terms needed to negotiate with Osama bin Laden, the Saudi-born millionaire who is accused of sponsoring terrorism from his base in Afghanistan.

"Look at the stuff going on today and you have to ask yourself, what could be done to recognize, is there any legitimate cause that lies behind this kind of activity that ought to be addressed and in addressing it, that would reduce this level of threat?"

Whittaker estimates that terrorism, while marginally less frequent, has become more lethal and cost effective.

"If you go back to the 1960s and 1970s, and Palestinian terrorism for example, a lot of it was designed, above all else, to draw attention to the cause. You had airline hijackings and so on, not necessarily to endanger a lot of lives but simply to do something so high-profile that there would be a lot of attention focused on the cause," he says.

"What you're seeing now are acts that are not demonstrations in that sense and not clearly, in any obvious way, linked to any political agendas."

And Whittaker says there is little evidence that returning fire on terrorists is a workable strategy.

"There's not a whole lot of evidence that this type of thing accomplishes a great deal. It's not clear exactly what would be accomplished in terms of concrete actions that would actually have effects."

He says that, because the U.S. is the only remaining superpower, there is no point entering into the debate about whether it can throw its weight around.

"The question is not whether they can get away with it, or the abstract morality of it. To me, the question is, are such attacks actually productive, are they actually going to achieve the goals that they are claiming, in reducing terrorism?"

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MAXIMUMNEWS PAGE - THREE
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Hey, what can you do? The D.I.Y. Guide

In a collaborative project with Tree of Knowledge Press, we're putting together an all new edition of **The D.I.Y. Guide**, and we're seeking your submissions. Do it yourself instructions on anything and everything. Planned or already existing chapters include Auto repair and maintenance; Bicycles; Music equipment; Sex toys; Homebrew; Drywalling; Plumbing; Putting on shows; Silkscreening; Herbalism; Holistic health; Putting out records; Making paper; and more. We want it all!

This will be a zine/handbook detailing how to do things with little or no money and available resources. **Here's where you come in: We want to know about anything that you can do, or know about; anything you can come up with, even in existing categories. Please write a detailed description of how to. Step by step is good, and pictures, diagrams, and sketches always help. Your contributions are vital to this project!**

We're also looking for listings of other D.I.Y. resources; for example, the title, author, and publisher of a book on D.I.Y. auto repair, or even better, stuff like the Biker Pride Manual.

Page size is 8 & 1/2 by 11. Deadline = April 1999

Please distribute this info.

GET IN TOUCH! Fin de Siecle, attn: Scout, PO BOX 40520, Portland OR 97240.



Beyond And Back



FROM THE CHILDREN OF THERESA CRUZ

"We are the children of Theresa Cruz and we have been fighting for her release for over seven and a half years. Our mother is a Battered Woman who is serving a life sentence. On April 23, 1998, a federal district court overturned our mother's whole conviction. The judge ordered the state to either retry our mother or release her within ninety days.

The state filed a stay and asked the court to freeze the ninety days while they appealed the federal district court's decision to a higher court. The judge granted the stay and also granted our mother bail. On July 9, 1998 we picked up our mother from prison and it was the happiest day of our life. But little did we know that after our mother was bailed out the state would appeal her bail to a higher court and her bail was revoked. Now she must return to prison until the appeal process is final, by November 2, 1998. Our hearts are broken again."

These children gave up their childhood to fight for their mother's freedom, and so did the mother of Theresa Cruz. She gave up all her finances, life, and time. This is the second court that has ruled that Theresa Cruz did not receive a fair trial and was wrongly convicted. This is not justice and is cruelty to Theresa and her

children and mother!

Donations are urgently needed for Theresa's legal expenses!

Send donations to: Defense Fund for Theresa Cruz, Acct. #6832 217806 (write acct. # on check), Wells Fargo Bank, Bonita Office, 4180 Bonita Rd., CA 91902.

**CONTACT THE CALIFORNIA
COALITION FOR WOMEN PRISONERS
FOR MORE INFORMATION: 100
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**FREE RADIO ACTIVISTS MARCH ON
WASHINGTON TO CONFRONT THE
GLOBAL MEDIA
MONOPOLY AND THEIR MARION-
NETTES IN GOVERNMENT!**

Sunday and Monday, October
Fourth and Fifth

Calling all media activists, radio pirates and people for a democratic media: Come to DC for the first national mobilization for free radio. Microbroadcasters from around the country will gather for two days to share radio skills, organize alliances, speak out to the media and protest at the FCC and NAB buildings, culminating in a live broadcast straight into the

**Please Recycle This
News Section!**

INS TARGETS ARABS WITH SECRET EVIDENCE

The New York Times revealed on Aug. 15 that 25 immigrants—all of them of Arab descent or Muslim faith—are facing deportation or exclusion from the US largely based on secret evidence. There have been a total of 50 such cases since 1992. The current cases generally involve allegations of association with terrorists but not actual charges of terrorism. The defendants are not allowed to see the evidence, and the witnesses who accuse them are not identified. Immigration and Naturalization Service (INS) spokesperson Russ Bergeron said that US federal courts have approved the use of secret evidence under certain conditions since the 1950s. "What essentially these courts have said is that the obligation of the US government to protect its citizens from threats at times justifies a modification in the due process that will normally be granted in judicial proceedings," Bergeron explained. Former Central Intelligence Agency (CIA) director James Woolsey called the system "Kafkaesque." Woolsey is part of a team defending six exiled Iraqis detained by the INS for a year on secret evidence.

Special "alien terrorist removal courts" authorized by the 1996 Anti-Terrorism and Effective Death Penalty Act would also be empowered to use secret evidence. But those courts, which have yet to be established, would contain more protections than what the INS is currently providing, says Louis Bograd, head of the American Civil Liberties Union (ACLU) prison project and a member of the National Coalition to Protect Political Freedoms. Bograd represents Brooklyn resident Nasser Ahmed, who has been detained by the INS for 27 months on secret evidence. New Jersey resident Hany Kiareldeen, a Palestinian, has been detained since March. The INS declined to identify the 25 detainees or comment on their specific cases. [NYT 8/15/98]

JUDGE UPHOLDS ANTI-BILINGUAL EDUCATION MEASURE IN CALIFORNIA

On July 15, US District Judge Charles Legge upheld the constitutionality of Proposition 227, a ballot measure approved by 61% of voters in California state elections on June 2 which seeks to eliminate bilingual education. In his 48-page ruling, Legge concluded that Proposition 227 is constitutional on its face, and refused a request from a coalition of civil rights organizations to block its enforcement. [San Jose Mercury News (CA) 7/16/98]

The Mexican American Legal Defense and Educational Fund (MALDEF) is planning a statewide effort to thwart the new law by urging parents of school-age children to seek waivers from the English immersion classes the law requires. After the first 30 days of immersion classes, parents can seek a waiver to put their child back in bilingual education under limited conditions. Schools where 20 or more waiver applications are approved must provide a bilingual class or transport students to another school that can accommodate their needs. Schools with fewer than 20 waivers may provide a class but are not required to. [San Diego Union Tribune 7/18/98 from AP; Bergen Record (NJ) 8/4/98 from AP]

San Francisco schools superintendent Waldemar Rojas says his district will continue to offer bilingual education in accordance with a 1970 federal court decision that ordered public schools to guarantee classes in a language that students can understand. [Clarín (Buenos Aires) 8/5/98 from Washington Post]



Beyond And Back

offices of the people working so hard to shut us down. Free Radio Berkeley, Radio Mutiny, Steal This Radio and other microstations have all broadcasted live in public and challenged the FCC to shut them down in the light of day, in front of the press and the Feds have never dared to show their face- this time, we're going to take it right to their doorstep and tell them that if they're so sure that their dumb law is worth enforcing, then the Chairman should come down from the 8th floor and put the cuffs on us himself. There will also be workshops to help new folks start stations, appointments will be made to lobby congress people, and press events will be held to show the true, diverse face of the microbroadcasting movement.

Schedule

Sunday,

10-12 workshops (to be announced)

12-1 lunch

1-3 workshops (to be announced)

3-5 speakout

5-6:30 dinner

7pm party/puppet making for demonstration

Monday 10:30 am MARCH AND PUPPET PARADE starts at Dupont Circle, goes to the Federal Communications Commission building, and then marches on to confront the National Association of Broadcasters. During these protests, we will flip the giant free speech switches, turn on our transmitters and strike a blow against the meta-marrionettes: A giant puppet of Corporate America, which will in turn control a slightly smaller puppet of the National Association of Broadcasters, which in turn will operate a smaller puppet of the FCC, which in turn will be trying to stamp out microbroadcasters and our free speech rights. These demonstrations will also include a number of sneaky surprises that are so cool that we can't even mention them here!

IT'S TIME TO

LEGALIZE MICROBROADCASTING!

So what's YOUR excuse not to come to the most excellent weekend of mayhem ever? Nothing. Then good- we'll see you there. Bring a sleeping bag, cameras and recording devices, vehicles, some money to help this all come off, questions for the experts on pirate station operations, puppet materials, signs and banners, transmitters, AND ALL OF YOUR FRIENDS! Tell us if you're planning to come- we want a sense of our numbers.

UPDATES CAN BE FOUND AT THE OCTOBER ACTION WEBSITE:

[HTTP://BURN.UCSD.EDU/~MAI/MICROWATT.HTML](http://BURN.UCSD.EDU/~MAI/MICROWATT.HTML)

NOTE: OUR NEXT PARAGRAPH DEALS WITH HOMOPHOBIC, SEX-IST, AND POSSIBLY RACIST HARDCORE BANDS.

There are many punks out there who will claim that the following paragraph doesn't qualify as news. I disagree, of course, and the reason I do is the fact that most punks are unaware of these hardcore bands and their attitudes. If you've never heard the stories about these bands or read their interviews, then it's news to you.

On a recent Saturday night, I attended a benefit for Breakout Records that was taking place at the Gilman. I timed my arrival to coincide with UNITED BLOOD'S performance, who were then to be followed by the HOODS. I happened instead upon a band called SECOND COMING. This band's in between song banter consisted of macho posing and irate diatribes

MAXIMUMROCKNROLL NEWS -

PAGE FIVE

Ronald McDonald is a McIdiot!

McDonald's spend over \$1.8 billion every year worldwide on advertising and promotions, trying to cultivate an image of being a 'caring' and 'green' company that is also a fun place to eat. Children are lured in with the promise of toys and other gimmicks. But behind the smiling face of Ronald McDonald lies the reality - McDonald's only interest is money, making profits from whoever and whatever they can, just like all multinational companies.

McDonald's Annual Reports talk of 'Global Domination' - they aim to open more and more stores across the globe - but their continual worldwide expansion means more uniformity, less choice and the undermining of local communities.

PROMOTING UNHEALTHY FOOD

McDonald's promote their food as 'nutritious', but the reality is that it is junk food - high in fat, sugar and salt, and low in fiber and vitamins. A diet of this type is linked with a greater risk of heart disease, cancer, diabetes and other diseases. Their food also contains many chemical additives, some of which may cause ill-health, and hyperactivity in children. Don't forget too that meat is the cause of the majority of food poisoning incidents. In 1991 McDonald's were responsible for an outbreak of food poisoning in the UK, in which people suffered serious kidney failure.

EXPLOITING WORKERS

Workers in the fast food industry are paid low wage. Pressure to keep profits high and wage costs low results in understaffing, so staff have to work harder and faster. As a consequence, accidents (particularly burns) are common. The majority of employees are people who have few job options and so are forced to accept this exploitation, and they're compelled to 'smile' too! Not surprisingly staff turnover at McDonald's is high, making it virtually impossible to unionise and fight for a better deal, which suits McDonald's who have always been opposed to Unions.

ROBBING THE POOR

Vast areas of land in poor countries are used for cashcrops or for cattle ranching, or to grow grain to feed animals to be eaten in the West. This is at the expense of local food needs McDonald's continually promote meat

Repression Continued

the International Chamber of Commerce (ICC) as a meeting with UN-Secretary General Kofi Aanaan and other officials from the United Nations.

It is also apparent that the police are making every effort to criminalize the PGA outright, since they are curtailing the basic rights of freedom to organize, and free speech.

Only a few weeks ago, at the end of August, the police raided the international seminar on "Globalisation and Resistance" held by friends of PGA on the premises of a squat in the noble village of Cologny, just outside Geneva. All 50 participants were taken to the police station, their tents and the squat were searched for no apparent reason, they were just detained for debate.



products, encouraging people to eat meat more often, which wastes more and more food resources. 7 million tons of grain fed to livestock produces only 1 million tons of meat and by-products. On a plant-based diet and with land shared fairly, almost every region could be self-sufficient in food.

DAMAGING THE ENVIRONMENT

Forests throughout the world - vital for all life - are being destroyed at an appalling rate by multinational companies. McDonald's have at last been forced to admit to using beef reared on ex-rainforest land, preventing its regeneration.

McDonald's are the world's largest user of beef. Methane emitted by cattle reared for the beef industry is a major contributor to the 'global warming' crisis. Every year McDonald's use thousands of tons of unnecessary packaging, most of which ends up littering our streets or polluting the land.

MURDERING ANIMALS

The menus of the burger chains are based on the torture and murder of millions of animals. Most are intensively farmed, with no access to fresh air and sunshine, and no freedom of movement. We have the choice to eat meat or

Beyond And Back

aimed at the club's so called agenda, when it comes to booking bands (more specifically, their friends' bands). Most of their comments towards the audience tended to be along the lines of insulting the masculinity of the male audience members, as in referring to them as "girls," and "women." I found myself being reminded of a couple of quotes I'd read previously in INTERBANG ZINE. The quotes were from the band HATEBREED and ONE LIFE CREW. The article was basically calling for a boycott of Victory Records, which is not necessarily my intent here.

Here is a piece of an interview with HATEBREED that was conducted in Akron, Ohio last year (And taken from Interbang Zine).

INTERBANG: You guys seem pretty homophobic...

HATEBREED: ---No, we're not afraid of fags, we hate fags!

INTERBANG: Um, okay.

What does ONE LIFE CREW have to say about women in hardcore?

"We will say it right now for the ages. Girls do not belong in hardcore. They are nothing but cooties for the real men who make up the scene...Some girl left her spot in the kitchen to come to a hardcore show. Those girls should be at home cutting Jonathan Taylor Thomas pictures out of Teen Beat and listening to DURAN DURAN. Not that women aren't created equal but if we don't show up to Tupperware parties, you don't come to the hardcore shows....period."

not, but the billions of animals massacred for food each year have no choice at all.

CENSORSHIP and McLIBEL

In the mid-1980's, London Greenpeace drew together strands of criticism and called for an annual World Day of Action against McDonald's! This takes place every year on 16th October, with pickets and demonstrations all over the world. McDonald's engaged in a huge cover up, refusing to disclose masses of relevant documents. Protests against the \$30 billion a year fast-food giant continue to grow.

It's vital to stand up to intimidation and to defend free speech. Together we can fight back against the institutions and the people in power and we can create a society without exploitation.

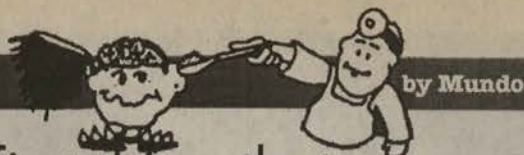
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WHAT'S THE SCOOP?



by Mundo

Question: What's the first thing that comes to mind when I say Punk Rock?

Asked at various places around San Francisco.



James-13, Sacramento:

Uh, I don't know anything about it.

Jesu Christo-about 1000, A manger scene in San Francisco

I don't care about that shit! I'm the son of God!



Jewels-33, New Orleans

Dirthead! He's one of the first people I met when I came to San Francisco, and he's a punk rocker.

Crawford-27, San Luis Obispo :

Shitty little kids.

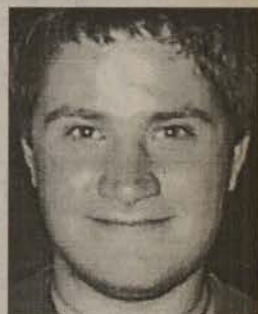


Ricardo-30, Tehcahapi

ABBA. Oh, and the destruction of this oppressive, capitalistic society in which we live, and the rise of anarchy!

Peter-22, San Francisco

Stupid kids with Naked Aggression patches.

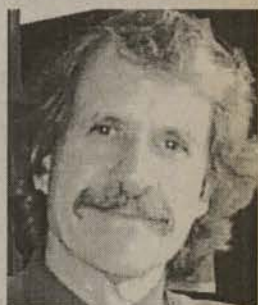


Dean Suzuki (Music Professor at San Francisco State University) - 46 - San Leandro:

Sex Pistols.

Tim Drescher (Humanities Professor at San Francisco State University)-57, Berkeley

Early punk rock. The politicized punk rock that got filtered out when it came across the Atlantic.

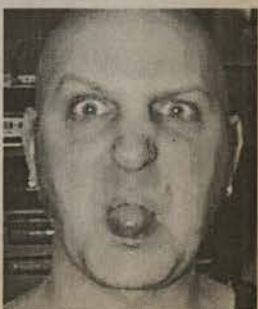


George-32, San Francisco

Guys with shaved heads, getting out of control and banging each other around.

Jet Terror-35, San Francisco:

Fun!





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leave you begging for more. The Violent Drunks
(EX-BOOTPARTY) give forth their debut effort
on this disk, recommended!



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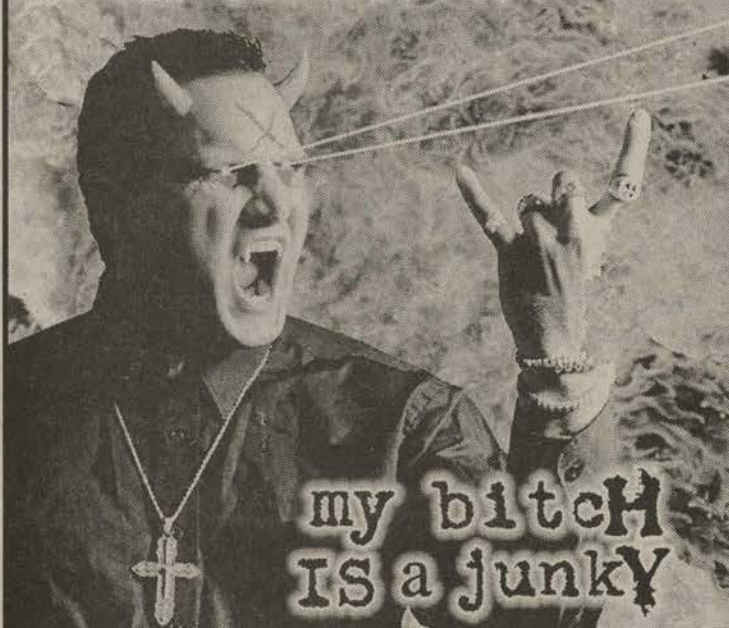
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IR ^{THE} REGISTRATORS

TRANSLATED BY MARI TAMURA

MRR: How long have you been doing the Registrators?

Since I was almost 16, so about 11 years now. We used to have the different bass, the drums, but Jun's always been playing with me.

MRR: What kind of music did you play when you started?

Sex Pistols covers, a lot of the Damned, the Clash. A bunch of covers.

MRR: Your first release is a split CD, right? Did you change the way you play between then and the time you had the second single out?

We had already been playing the style we are now back then. We had always been playing "Youth" and "Monkey". But we were just starting to play with Ren then as a three-piece. We liked the bands like Vacant Lot, Buzzcocks and Boys, so we were trying to play melodic punk.

MRR: Since your second single, you play the '77 style punk you do now. Is there any reason for the change?

I felt that I was ignoring all other aspects of punk besides pop. But I realized that "pop"

is only one side of punk, and I felt like I could play whatever I want when I saw bands like Teengenerate and the Rip Offs. I also started listening to American and European bands. Before then, I only listened to British punk.

MRR: How do you write songs now? I think your latest work is the most hardcore stuff you ever put out.

I love the hard punk like Raw Records stuff. I also think good Neo Mods, Power Pop and New Wave are also punk. '77 punk has a lot of depth to it, and I wanna incorporate all aspects in the punk we play. We don't wanna be totally retro, either.

MRR: We all know it's not 1977, but what do you mean when you say you're not "the retro band"?

Well, we don't wanna be a '77 cover band. We wanna write and play our own songs. I think my band has a different sense of speed than the bands back then. Still though, I only like '77 punk.

MRR: Which '77 punk bands are your primary influences?

Buzzcocks, Damned, Boys, bands like them. There's too many that I like.

MRR: You seem to also like obscure kinds of bands. What appeals to you? How are you influenced by them?

I probably wouldn't have paid attention to them if they were my contemporaries, but it's sort of a new discovery to me to find them in the '90s. It's interesting to place them in the same contest with more famous bands. I think they're unique and usually, the kind of artwork they used for album sleeves are cool.

MRR: How about their songwriting?

There's a lot of stuff that inspires me. I don't model a single band, but I

would take bits and pieces of the guitar or drum sound or whatever, and make them parts of my own songs. It'd end up sounding like mine.

MRR: Currently a lot of American and European bands play '77 punk. I think the Registrators don't sound like any other, but how do you feel about other '77 punk bands out there?

I don't know all of them. But I think their songs are usually too straight forward and there's not much complexity to them. Just really fast songs, the drummer plays the garage punk beats. I don't think the Rip Offs are that way.

MRR: During the long history of the Registrators, do you think things changed for the band after releasing the first single? How about before then, when you put out the split CD?

Yeah, I think after the single, a bunch of offers came for us to make more records, even thought the single didn't sell really well. We made about 300 copies of the split CD 2-3 years before the first single, and they didn't sell at all. when we were asked to make the first single, we were really happy.

MRR: How about when

...those Japanese bands had better stop thinking they're so beautiful, and trying to kiss Americans' ass. "Texas recording" doesn't mean shit if you don't play in Japan to begin with.

No, 'cause we always want to be a better songwriter and a player, and keep putting out new material for our fans.

MRR: You have done a lot in '97 by making three singles. Did you achieve something by doing that?

Sure, I wanted to prove that we could play three totally different types of songs, and that we could still produce a lot after releasing an album. Prove to who? I don't know. (laugh)

MRR: Have you started working on your second album?

Right now, we're writing songs. We're talking about how we arrange the songs. We'll do different takes of some songs already put out as 7" records, and we do other types of songs, too. We wanna record something that grown-up punk bands would do.

MRR: What's next?

We wanna tour Europe. Anything else fun, we'll be there (laugh).

MRR: How often do you play Japan?

About once a month. We can't play too much in Tokyo 'cause it's too small.

MRR: What kind of reactions did you get after releasing *Terminal Boredom*?

A bunch of stupid record offers. Singles, albums, and compilations... we're not the kind of band to be on compilations, right (laughs)? We didn't do any of that because none of them interested me. We work with Rip Off Records because I can talk to Greg and he likes our music. As a band, we think Rip Off is the best label 'cause Greg puts out our music as quickly as our recording is done, and the distribution is good. No one other than Rip Off's given us an offer like that. I know some of the DIY type labels are so happy being who they are. But to me, they're all flaky and cheap assholes who don't know how to sell...

MRR: How many copies of the album have been sold?

6,000 or so? It's a pretty small figure for Japanese "independent" band, but we don't get any support around here in Japan. I think we get treated better in America and Europe. I've seen our CD on a jukebox in a tavern in a small town. Things like that just make me wanna hate Japan even more (laughs).

MRR: Do you think you've been getting more recognized around the world?

Yeah, I think so. Most of our 7"s were released by Japanese labels, so I think a lot of fans heard us for the first time through the Rip Off release. I think we're the last one of the "lo-fi" bunch such as Teen- generate and the Rip Offs. Our al- bum doesn't have

the typical "lo-fi" sound, but our style is similar to theirs.

MRR: Do you consider your band as a pioneer, and think that there's a lot of Registrators copy bands out there?

I suppose so (laugh). Seriously, I'm sure a lot of Japanese bands had the idea of starting a band like us, but we're the first to actually have done it. When American fans hear '70s style punk from Japan like bands on the Chloroform comp, they can't help seeing in them our influences of some sort.

MRR: Typically, what kind of reactions do Japanese bands get in the U.S?

I guess overall, Americans react to bands in more exaggerated, bigger ways. I think a lot of Japanese bands think they're the greatest because of that, and it's totally wrong. Japanese are monkeys, to the eye of the average white American. I mean, the monkey goes to America and plays something remotely close to what they are trying to do. They've gotta be surprised. The monkey doesn't even speak English—I'm that monkey. I don't mean to say "God Bless America" though. I don't mention their names here, but those Japanese bands had better stop thinking they're so beautiful, and trying to kiss American's ass.

Why don't you play more in Tokyo? "Texas recording" doesn't mean shit if you don't play in Japan to begin with.

MRR: What's it like playing in Japan compared to playing in America?

It's definitely more expensive to play in Japan than in America. 700 bucks to go play in Osaka and b a c k . Pretty difficult to try to appeal to Japanese a u d i e n c e . We're not a s commercial

were really happy.

MRR: How about when you recorded the Japanese compilation LP *Chloroform*?

Those 7 bands on the compilation all love '77 punk 'cause it's not like hardcore, or pop all the way. Before then, the Registrators had always been categorized as garage or melodic punk band, so we wanted to get together with other bands like us and make records or play shows. So we did.

MRR: Has anything changed after that?

I see a lot of different things in that style of music and people who are involved. Also, new bands with slightly different approach have started playing. Bands like First Alert, Private Ways, and Radio Shanghai, they're awesome! We haven't changed much.

MRR: I know you guys record your own material. When and why did you start doing that?

We recorded our first CD. We would record all the time even though nobody wanted us to (laugh). After a while, we met Fink and he recorded our first, second and third singles, and the record that was gonna be our first album. Then, we figured maybe we could do it on our own. Since the single, "Just Wanna Kill Everything," we recorded all our songs. We've got about 70 songs, covers and originals, that we haven't released.

MRR: Do you not want to remake those songs?

or melodic as ska punk, and don't have the tight network hardcore punk bands have. We're lucky if we can find three die-hard fans in each place we go.

MRR: Who comes to your shows? Are they all record collector types?

We have some overlap with hardcore and melodic punk fans. I think our die-hard fans are mostly collector types though. I know a lot of collectors think there's just a bunch of garbage bands out there, and it's pretty tough to get them to come to our shows.

MRR: Do you use '70s punk as a reference for your songs?

I listen to it to satisfy my ego as a collector, and to help me express myself. Classical, jazz or blues musicians play old songs the way they do, and be just original about it. I understand where they're coming from, but we're not interested in staying "traditional" like them. We wanna make punk in our own style and grow up with it. We are different from other bands 'cause we look at ourselves in the long run. We wanna put ourselves in a process of becoming mature as a punk band.

MRR: Tell us about the three 7"s you put out in '97.

Our ability to write songs has gotten better after that, definitely. We used to like to simplify songs, and nothing else. We actually took time to make these singles, and we ended up not just deleting, but sometimes adding things to make songs better.

MRR: How do you decided what to add to you songs, without losing the punk appeal?

Well, I guess whatever you add, the song has gotta need it. Keyboard or horns or

what-ever. We don't approach our songs as they are just styles of music, like, "this

song should be like New Wav-ish". So it takes time to really decide what extra stuff we should add 'cause whatever it is, it has to be absolutely necessary to all of us.

MRR: Does a good song have to come before that?

Yeah, good songwriting is 70-80% of the product. Many people think that somehow, complicated or catchy songs, like our *4 Vibrate* EP (1997), are musically better. I agree that EP is a well produced on, but I think hard, fast or weird songs can be just as good. Our next one's gonna be even more different than what we've tried so far (laugh). We'll go beyond *Killed By Death*, *Back to Front* or *Raw Label* stuff.

MRR: Do you only like '70s punk, or do you like some other stuff too?

Some people back then called 999 or Buzzcocks "Power Pop". Neo Mods stuff wasn't considered as punk either, right? I think all good bands are punk, including Power Pop, Neo Mods and New Wave. Stiff label bands like XTC, Vapors and Gang Of Four are also my favorite, though not as big of a favorite as what you call punk.

MRR: What kind of inspirations do you get from '70s punk?

That's really all I listen to. I like grown-up punk bands, rather than immature ones.

MRR: How important is technique to you?

I think "even bad musicians can play punk" kind of mentality is totally wrong. Punk bands haven't been recognized as great musicians just because they weren't as good as bands like Led Zeppelin or King Crimson. We gotta have some degree of technique 'cause we have to play to the speed we like, and sound good as a band. Personally, I am no better than some kid out there—it's just that this kid ended up playing



punk for 11 years. So, somehow, I gotta try to be better as a player in the band.

MRR: What are your new songs gonna be like?

I wanna do something nobody has done before, but I know nothing too weird's gonna come out of us. I mean, we know each other too well, after 10 years of playing together. We wanna destroy the punk rock we've played, but we won't make it our goal. We don't wanna play simple 8-beat rock 'n roll either. That'd be too boring for us.

MRR: How do you think you should play shows?

We want to sound like a wall, and be sharp about playing it. We also wanna be thrilling about it.

MRR: What are the Registrators' taboos?

No lyrics in Japanese. We've listened to American and English music only, and can't play music in any other languages. We don't use drastic tempo changes in songs either. We probably don't need two-beat songs. And no songs longer than three and a half minutes. But I guess if something is absolutely necessary and appropriate for

the band, that's okay. I think bands out there should be more conscious about what's appropriate for their own music.

MRR: There's poser '70s punk bands and poser mentality. What do you think about them?

I've got nothing to do with them. We'll be like us no matter what, and we ignore them. We don't wanna be close-minded though. Actually, I respect some of the Japanese bands on major labels because they make money playing music they like. We need money to keep playing in the capitalist society such as Japan. I think it's total bullshit for bands to be completely against the whole system, or be for environment or ecology.

MRR: How do you want to mature as a punk band, or personally as a punk?

To me, punk isn't something that gives me identity or attitude. Punk for me is all about being an individual. So even if our music has changed, it'll still be punk. Even if someone else says it's not punk, I'd be okay with it. As long as he or she gives me something constructive or honest to say.

MRR: How hard is playing in a punk band and being a punk in Japan?

No social status here. Well, I

don't care about that, but I at least wanna be able to live. I don't wanna sleep on the street, or have "punk" lifestyle. I guess it's almost all about music. I have frustration, dilemma or other feelings and to express it in songs is punk to me. I love to make money for music I play, but it's pretty hard.

MRR: What's your opinion about making money by playing punk?

I don't like it all the time, but I'd love to make money by doing things I'm good at. I've got this music and nothing better. I'm not like someone with a real job or some kind of security, playing only on Sunday afternoons. I'd probably hesitate to sign with a major label, but I might. I guess I don't care if it's major or independent as long as it means more money for a punk band like us.

MRR: Would the Registrators stay the way it is?

We can't just sit around as the reigning underground '70s punk band. We'd be dead if we stayed that way. For now, I would have fun playing with underground hardcore punk bands. I'd have just as much fun playing with punk bands on Japanese major labels like Hi Standard, Michelle Gun Elephant or Blankey Jet City. Seems interesting to go over their territory.



Since 1992, the August Spies have been raising punk rock hell in Boston. They have released three 7"s, plus a split 7" with 13 Tons of Napalm, all out on Rodent Popsicle Records. On Tario Records, the August Spies have a split 7" with the Showcase Showdown. A 12" and CD are coming out this fall. The August Spies play straight ahead punk rock, no gimmicks, no frills, no posing and are known for being banned from almost every music venue in Boston at least once. They have played countless shows with Toxic Narcotic, Showcase Showdown and the Unseen, yet unlike their fellow Bostonians they have never had four wheels or time to tour the rest of the U.S.A.

So straight from the Center of the Universe, at a run down bar drinking cheap beer, I corner the four guys, friends since baby punkhood, known as the August Spies. Interview by Erika J.



Chris: vocals
Brian: bass
Adam: guitar
John: drums

August Spies

MRR: Ok, let's start picking on Chris first.

Chris: Yeah, sure.

MRR: What's up with the razor blades and the bottles and the bleeding and the shit and the self-mutilation?

Chris: Ok, but ask Adam, Brian and John first.

MRR: I'm asking you.

Brian: Then we'll tell you what we think.

Chris: I've often thought that if you were to go nuts then, then fucking I see a lot of people who like go nuts on stage but I don't think they're going nuts enough. I just fucking think that when you go nuts you should just GO NUTS. If you want to like build up all this shit from work, from fucking hate, from fucking everything, when you're the lead singer in a fucking punk band that's like the best release you can do. I'm just fucking myself up, and it's fun, and that's it. I don't do that at every show.

Brian: Only when nobody's there.

Chris: Yah right, but that's when I want to go nuts. When no one's there. Like at the Middle East when I cut my chest up. There were only like 15, 20 people there. It was awesome. I was pissed, and I went nuts.

Adam: Basically, Chris is saying he wants to be mental.

Chris: I also feel a lot of people are just posing when they think they are going crazy. Oh, they roll around on the ground and shit. Fuck that shit. If you're going to go nuts, then you should go crazy.

Adam: Or don't go nuts at all?

Chris: G.G. Allin was the king of that shit but he like did that all the time. I don't want people to know when I'm going to do that shit, every show, because if I go crazy, then next show I'll just stand.

Brian: Even normally you tend to go pretty crazy.

Adam: You wanna fit in.

Chris: Yeah, I just want to fit in.

Brian: He just wants to be punk as fuck.

MRR: All right, moving off of Chris's blood all over my house, Brian you're the next one to pick on.

Brian: Bring it on, bring it on.

MRR: How did you start the biggest street brawl I've ever seen in Allston, outside the old Ashford Terrace house?

Brian: When was that? 2-3 years ago?

Adam: Four years.

Brian: To start off, I lost my job that week, I was having trouble with my girlfriend... Another note, this is the one time I ever acted up, acted violent towards another human being, well, a total stranger, whatever.

Adam: I'd like to tell this story (massive commotion)

Brian: ..all right, we're at this party, hanging out, I was talking to this guy and I thought he was a real asshole, so for some unbeknownst reason I smashed him upside the face with a bottle. In turn a melee ensued..

Chris: Dude, I had a couch thrown on me, a sofa chair.

Brian: Yeah, I got wacked in the head..

Chris: Yep, and ran!

Brian: Yeah, I split, I was outta there..

Chris: And me and Adam had to fight our way out of the party!

Adam: Brian ninjas out of the room and is gone in like 2 seconds, and me and Chris are standing there with like 10 big buys staring down at us..

Chris: yeah!

Adam: ..and then they fucked us up.

Brian: ..and after getting stitched up at the hospital, a bunch of months go by, like many months..

Chris: We played with the Blanks '77 at the Causeway, it was a really good show, and we all stopped to get cigarettes on the way home. So we're walking down the street to a party at Adam's house, at Ashford Terrace, and the guy recognized me. "You're the dude!" and then you ran out, again.

Brian: He had a bottle and was going to smash me..

Chris: ..and me and Adam were alone, again, with like 6 dudes, or 8 dudes or some shit..

Brian: I'm like the biggest pussy in the world. I ought to have a vagina.

Chris: ..the whole party.

Adam: ..the whole living room. I don't know how we got outta there.

Brian: At the same time my brother was coming in, and saw them going after you guys and shit, and he ran into the party at Adam's house, and everyone came running out.

Adam: They went for Chris and I grabbed the guy by his head and next thing I know I look up and 30 dudes ran out of our house, like the whole party, and some other guys came from the other party where the 7 guys came from, so it was about 30 on 30 in the street in front of my house. It ended when Justin came running out of my house screaming at the top of his lungs- big skinhead guy with Beethoven tattooed on his leg- and smashed a cinder block in the middle of the street. Everyone looked up at the same time from the huge brawl, and the cops were coming up the street.

MRR: Was it worth it?

Brian: It was the worst thing I ever did.

Adam: ..and we all ran, and I was the only one to end up going to jail, out of all the people who were actually there. I was the only one who ended up going to court after that!

Brian: I'm very, very sorry.

Adam: I spent six months of my life dealing with that shit.

MRR: OK, John, by personal observation, most good punk rock drummers are either pissed off or crazy..

John: Oh shit.

MRR: ..or a combination of both- what pisses you off?

John: Every other thing, dude. It's a constant battle, like not to want to fucking kill someone.

Chris: It's just life man, it's just hard man.

John: Totally, I don't know where I got pissed off, but, like here I am trying not to be anymore..

Chris: Do you feel like beating on the drums makes you feel better, and like, gets aggression out?

John: I'm definitely mellow when I'm done playing.

MRR: Why are you all into punk rock? As a release?

John: I like the punk rock man, and like you know there's like all the fucking little movements and fucking bullshit, fashion crap, but I like it cause it's FAST and it fucking swept my balls off.

Chris: If you're going to be anything, you HAVE to be punk rock!

Brian: It's not just in the music, it's politics, we're all a bunch of fucking hippies. (belch!)

John: Yeah, exactly. But you know what I mean? The way we do our fucking thing it's HECTIC, but we're not fucking imitating, we're not getting together and writing songs that are going to please and appease the people.

Brian: Just ourselves.

John: Yeah, we just get together and basically throw up on the shit and it just comes out and we just play as fast as we can, until we get sick of it, and that's cool with me. Like I said, I sweat and I chill out, and after this whole month while we weren't playing for awhile because we were making the CD, I was getting a little nervous again, and fucking pissed off at just little stupid things, just because I didn't have the release. I wasn't really having much luck at sex either, and like too lazy to fucking masturbate, and you know that's what it's like when I'm done- ahh! Yeah, baby.

Chris: Word.

John: Wiping the sweat, you know.

Adam: I want to say that when it comes to being a person, I am a self-proclaimed nihilist and I am punk rock, as in I am crazy, stoned, drunk, stupid, fucking pissed whatever when I feel like I am, when I want to be, BUT in music and in what I listen to and what I play, and as a musician and

what makes me feel good, punk is the only form of music and expression that has ever really made me feel really fucking awesome, but when it comes to going crazy, whether it's breaking cars, getting into fights or whatever, I only do that shit when I fucking feel like doing that shit.

Chris: We haven't even really done that shit for like a year.

Adam: Are you kidding me? Remember when I got kicked out of the Linwood?

Chris: Oh yeah! (hahaha)

Adam: I had a guy with his pants down fucking a month ago in the middle of the bar, I was smashing bottles, and getting into fights with bouncers.

MRR: So you have to smash shit to be punk?

Adam, Chris, John: No, no

Adam: I just felt like it.

Brian: It's all politics.

Adam: I'm a self proclaimed nihilist! (pound!) Self-government!

Chris: I think punks could really fucking honestly motivate ourselves to do something really good for the world and society.

Brian: But they're too damn lazy!

MRR: What's up with the Boston scene, since the fall of the Rat, what happened to those basement shows, what's up with the people and the places into punk?

Chris: I think the scene has like exploded and there are tons of baby punks everywhere you go, and there are like tons of baby punk bands. When we first started out there were like no baby punk bands at all, and now there are like 50 million baby punk bands and it's awesome and I like them all and I want to have sex with them.

Adam: I agree with Chris that there's a million new bands out all the time and most of them are really fucking awe-

some but when it comes to terms of basement scenes, it has gone down hill, and the only ones I can think of right now are Endless Knot Productions.

Brian: They still happen. It's gone back to the church shows. It's pretty vibrant.

Adam: We need another Ashford Terrace, all kinds of house basement mental crazy places to play and to have fun.

MRR: Last question, what are you all about? August Spies for you? Message to the world?

John: The August Spies is all about getting by on the fucking skin of their ass, and fucking like barely making it. There is a difference between being like fucking geared to sell out and just like

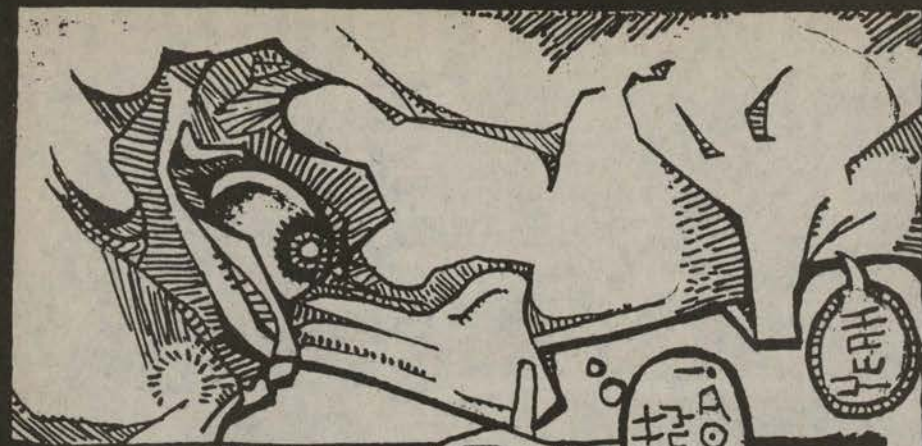
fucking still after 5 years still being nowhere, fucking, I don't want to go nowhere. We don't even use our own gear at shows, dude, ever, but that's what's it's all about.

Adam: I'm just building on what John said, about yeah, we've done very little for as long as we've been around, but I have to add to what he said by saying that we've had a fucking damn good time doing it, and that's what's really important, that's what it's all fucking about.

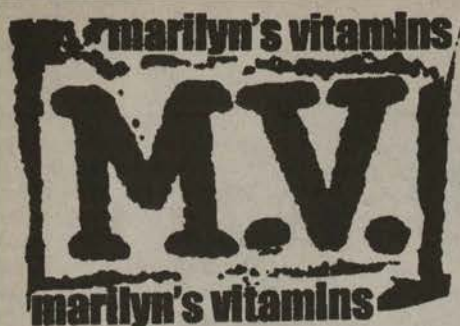
Chris: I think it's about freedom and responsibility and it's a groovie time, babies! And that's from Austin Powers. (haha-hahaha)

Brian: I think it's about having a good time.. beg, borrow and steal. We said a long time ago we'll stop doing it when it stops being fun, and it's come pretty close a lot of times, but we just play music and we just play for ourselves, and you got to come see us, we ain't gonna come see you! (hahaha) You gotta come see us. We don't have a car or a van, or anything. Catch us if you can!









Not content to lump themselves in with the crowd, Marilyn's Vitamins brought social and political issues back to the attention of an apathetic scene and helped revitalize Toronto punks' once proud tradition of awareness and action. 1998 sees the band with a new album, a heavy tour schedule and a growing global fan-base of kids who are finding out how important messages can be communicated through amazing music.

The band stormed out of the Toronto scene in 1995 with their debut tape "Down and Out in Levittown", followed up by their signing with Raw Energy and the release of their debut full-length "In These Shoes" in 1996, the "Squeegee Girl" 7 inch in 1997 and their best so far, "Politics On The Dance Floor" in 1998.

Marilyn's Vitamins can be contacted through Raw Energy 65 Front Street West, Suite #0116-42 Toronto, ON Canada M5J 1E6 (416) 410-6749 or through the website at <http://rawenergy.passport.ca>. Bookings are handled by Shawn Forstner at Raw Energy Bookings. Call (416) 410-6749 or email rawbookings@sprint.ca.

This interview was done by Damien Abraham, street reporter for CIUT Radio's "Mods & Rockers" radio show. The Vitamins were represented by Colin Vitamin (vocals and principal lyricist) and Adam Puerile (bassist and song writer). Not present were Danny Complex (guitar), Dick Teenager (drums) and Jeff Obnoxious (guitar).

MRR: How did you get started as a band? Give us a basic history.

Colin: We formed just over three years ago last May. We were basically four guys who needed an outlet. Back then it was me, Jeff, Dick and a guy named Wooster on bass. Danny joined after 3 or 4 months and after about a year and half, just after "In These Shoes" came out, Adam took over on bass.

MRR: What got you into punk? What made you decide punk music is for me? As opposed to another style of music.

Colin: When I was a teenager I listened to a lot of hip hop and I couldn't relate to a lot of the violent and sexist imagery. I was wimpy kid and never really got into the macho aspect of

it. A friend of mine, actually our old bass player, loaned me a Dead Kennedy's tape. I could really relate to everything they were talking about. The song "Jock-o-Rama" was a milestone in my life because the town I grew up in was a complete hockey town and I was this artsy kid who couldn't skate and was used to getting picked on by jocks.

Adam: When I was 13, I hung out with some guys who listened to a lot of the alterna-crap of the time, as well as some hip hop. My friends' older brother was into punk and he loaned me a Bad Religion CD. It was "Recipe For Hate" and I totally got into everything they were saying and it turned me on to that over all this "alternative" crap.

MRR: Do you think the messages in your songs get through to the kids? Do kids ever come up to you after shows and say "you guys got me into punk rock"?

Adam: We've never had anything that extreme. We've had people come up and say "yeah, I totally agree with what you're saying, I really like what you're about." And we do our best to get our ideas across through lyrics and rants on stage.

MRR: Do you ever wonder if people really get what you're trying to say? Do you ever look into the crowd and see some guy acting like an asshole and singing along to your lyrics?

Adam: Well yeah, we do get massively inebriated guys beating people up during our set and then coming up to us after and saying "Yeah! That was great, that was so cool."

MRR: Does that ever get a little daunting?

Adam: It's funny in a way.

Colin: I found that when we released our first CD "In These Shoes" and the song "Tear It Down" was on it. Everyone assumed we were promoting mindless destruction. They didn't actually pay attention to the lyrics, the idea that if you're going to try to change society you should work towards creating a new environment rather than just destroying your surroundings. So when we're singing "what goes around fucks you around", and the whole crowd is shouting "Tear It Down!" a lot of the time I don't think people get what we're talking about. Because sometimes the guys who are singing along are the same ones kicking in the

urinals at the club we're playing in.

Adam: Or setting fire to the bathroom.

Colin: That hasn't really happened in Toronto - more in the suburban areas.

Adam: I think people in Toronto know more about what we're about because we've played more in the city. They've seen us live and heard us talk and rant. But in other towns where we've never been, kids may just have the CD and they may interpret the songs differently.

MRR: Is that why you have the explanations for the songs in the Squeegee Girl 7 inch? And are you going to do that on the new album?

Colin: On the 7 inch I just explained why I wrote each song but we're not doing that on the new album.

MRR: Why not?

Colin: I personally wanted them in, Adam didn't, he wanted it to be left open for interpretation.

Adam: Some of the songs I thought were very literal and pertained specifically to Canadian politics, specifically to Ontario and could have used some explanation, like "October Monday" being about Ontario's teachers strike. But other songs like "100 Bodies" and "Pension Watch", or "One More Scene" I thought were really too poetic and the interpretation would have been really dumbed down and shoved in your face if it was given a complete explanation.

MRR: But a song like "The Rapist In Me" from the 7 inch; just from the title could be misconstrued.

Adam: Yeah, but the lyrics totally explain...

MRR: But sometimes even after the lyrics are printed some kids don't get it. What if you weren't in a band? What would you be doing?

Colin: I'd probably be writing. It's my favorite aspect of the band. So I'd probably be doing something along those lines.

Adam: I'd probably be writing too, stories and stuff. Right now I'm pursuing animation as well.

Colin: I want to be in a band. It's what I want.

MRR: On a lyrics-to-music ratio how much do you allot to each? If you had a song with exceptional lyrics and awful music or the other way around...



Colin: We try to balance it out. We're motivated primarily by our message, what we want to talk about. We write about the theme and usually go from there as far as music goes. Sometimes we start with the music and work towards lyrics.

Adam: We've never really been in a position where we had lyrics or music that we thought were terrible because we constantly change things until we're happy with them.

MRR: You guys recently opened for Rancid. What was it like playing in front of an audience that wasn't really a punk rock audience?

Adam: I liked it but I didn't like it. There were a lot of commercial radio kids who weren't really into us, which is fine because we got to say what we wanted to another audience who had never been subjected to it before. But then again, there were big burly security guards with their arms crossed in front of the bands and a big steel fence to keep the audience back.

Colin: A lot of the guys screaming over the segways while we're talking about the vilification of people stricken by poverty.

Adam: Great big balls of id spewing beer at us.

MRR: What would you say the biggest problem facing the punk rock community is today?

Colin: Probably this tough guy image that's coming back. Guys throwing fists in the pit.

Adam: The whole big dick bravado in punk rock.

Colin: It's great to be a "man". And the fact that people aren't singing about anything anymore. The whole point of our album "Politics On The Dance Floor" is that punk rock should be about something. Not everyone has to be in a political band singing political songs. If it's not from your heart, if all you can come up with is another song about beer or your girlfriend leaving you, then you might as well be singing over a dance beat.

MRR: Do you think you've turned away any people because of your politics?

Adam: There seems to be this backlash against this whole "P.C." political idea. There seems to be an uprising of bands going "fuck off, why are you being so serious all the time?" Stupid bands singing about stupid stuff, saying "we're not serious, we don't have to be, it's punk rock, it's supposed to be fun, you're not supposed to be serious."

Colin: And because we take stances in our music and when playing we get lumped into this category of being a band that doesn't have

any fun. We'll hang out with bands after shows and they'll be shocked if any of us drinks a beer or smokes a joint. And all these people are afraid to talk around us because they think we'll be these P.C. tyrants following them around yelling "Did you say bitch? Did you say fag?" Personally, I wouldn't talk like that but I can't tell other people how to talk and I wouldn't.

Adam: That's part of our whole stance. Sure we don't do that but we're not going to condemn you for doing it. We've got our own ideas and shoving them in your face is not what we're about.

MRR: Do you think it's the bands duty to make sure people don't dance too hard in the pit?

Adam: Not a duty.

Colin: We ask people not to stage dive and crowd surf when we play. The only reason why I'm like that is because I've been in the audi-

Colin: For me personally, I like the idea that a punk rock show is a place where people can go to communicate and as a person in a band I don't want to feel separated from the audience. I like the intimacy of shows where we can pay attention and see what's going on in the pit. And if someone is getting hurt or if someone is being an asshole we can say "hey, calm down."

MRR: That's kinda changed. I can remember seeing you guys two years ago and you came right off the stage and grabbed the back of my head and started singing the lyrics right in my face. Not so aggressive, but certainly intimidating.

Colin: I didn't do it violently. I still come up to people and sing in their faces.

MRR: But I was standing way at the back.

Adam: It was a pretty aggressive show.

Colin: Yeah, but I don't try to hurt anyone, ever. I remember a show where a guy was running around elbowing people and I grabbed him and told him to relax. Adam: I remember a show last year at the El Mocambo. It was a wicked show - everyone was going nuts but there was this one kid who kept diving off the stage and after the song we asked, specifically to this guy to please stop but he kept



ence before and gotten kicked and punched. I remember being at a Citizen Fish show and I was well off to the side with my girlfriend pogoing up a down, no touching anyone, in nobody's way and there was this big pit and guys were coming out of it specifically to run into me and other people and I hate that. I hate being at a show and being afraid. So when we're playing I don't want to create an environment like that, where people are afraid to be at the front of the stage or are afraid that someone is going to land on them. We ask people to respect other people.

Adam: That jock mentality comes up again.

Colin: I don't want to get into a debate about what punk is, but I don't think punk is disrespecting people - especially other punks at a show.

MRR: Just a last note on this subject. Do you think it's also the responsibility of the person in the pit?

Adam: I don't think it's an issue of responsibility. It would be cooler if people were to just say "yes, I understand that we're all here to have a good time. Why do we want to beat each other up?"

doing it again and again and again. So finally he goes on the stage one more time and Colin gets him in a headlock and starts running around the stage singing away mid-song with this kid in a light, playful headlock. The kid was smiling and just loving it but Colin was trying to get the point across for him to stay still for a minute. Colin lets him go and the kid jumps off the stage again.

Colin: Actually we catch a lot of heat for asking people not to stage dive. Guys are always saying "It's part of the scene". The problem is that the majority of people jumping off the stage are larger than the people they land on.

MRR: Do you think you've turned people away with your stance on stage diving?

Colin: Oh yeah.

Adam: I know we have.

Colin: As I said, some people tell me it's part of the scene and that we're ruining punk rock. But all we're saying is dancing should be fun and liberating - not something that makes people fear for their safety. It's not like we're telling people not to dance, we encourage it.

MRR: Is it hard being the only political band on Raw Energy? And in Toronto as well?

Colin: I don't think we're the only political band on the label, we're just the ones that the most vocal about political issues.



Adam: Well I definitely don't think we're the only political band in Toronto.

MRR: As far as bands go in Toronto, there are very few who talk the talk and walk the walk. And you guys seem to be one of the few torch bearers left. A lot of bands will talk a big game and not live up to it and while others will not talk about it and actually be very down-to-earth people and politically aware. You guys seem to be the only two guys that do both.

Colin: Well, we're just trying... well, I don't want to sound like a cliché, but we try to be true to ourselves in our songs. What we write about and what we say on stage is what we really feel.

Adam: We're not trying to set a standard for anyone else's action. If it comes across as us being these great torch bearers, it's completely coincidental. We never tried to put across some big important image. But if a song we've written has happened to make someone think twice about something, then that's our job done.

MRR: This sort of question sums up most of the questions thus far: what keeps you going, when you see people not understanding what you're talking about and seeing people getting into fights at shows? What makes you think "we're going to keep writing songs and maybe one day we'll get through?"

Adam: The one kid who says he or she does.

Colin: A lot of it for me, when I'm writing, is a personal thing. I'm venting my frustrations. A lot of our new material is very political but very personalized. Issues like economics; what little money we make outside of being in a band as well as what we make as a band, and how it's assumed we make a lot.

Adam: The idea of wage as a symbol of status, we touch on that. As well as a lot of stuff about the scene. I think because after the last album we were thrust into the spotlight.

MRR: Is that what 100 Bodies is about?

Unless I misinterpreted it grossly.

Adam: No, no, you're right. 100 Bodies I wrote about the show when I was talking to a bunch of people afterwards and they were saying "great show, blah, blah, blah, but all these fucking new kids showed up, they don't even know what it's about, they just got here." And my whole idea was that you can't say who has a right to be there and who doesn't. Very few people are going to find something and stick to it through their whole lives and it's my hope that whoever comes into punk rock, for however long, when they move onto something else they'll take something from it. They'll take some aspect of these punk ideals and apply it to something else and that's more than you could ever ask for. There's no way you could ever say anyone has more right than anyone else to be there. That's why I wrote 100 Bodies.

MRR: Outside of music, what are some of your influences?

Colin: George Orwell specifically 1984 and Animal Farm. Lately the works of a comic artist named Evan Dorkin, he makes a lot of jokes about the punk and ska scenes and I can relate to a lot of them. The work of another comic artist named Ted McKeever as well. He credits a lot of distorted images, men in suits and ties that look like the life has been sucked from them.

Adam: I like a lot of small press comics as well. I'm totally into Evan Dorkin. He has a lot of bitter, un-remitting social commentary filled with tongue-in-cheek humour. Books as well, some Goldman, Meltzer and Chomsky. Also art, paintings by Goyd and the expressionists and impressionists as well. And some Voltaire thrown in for fun, or credibility. (All laugh)

MRR: Are you guys a straight edge band? You've mentioned

you have problems with drunk guys at shows.

Colin: Not just drunk guys at shows, just macho assholes in general. We're not opposed to people getting drunk. In the band there are guys who don't drink or do drugs and guys who do and some who do it to excess. And the thing we try to put forth in our music and in our music and in our lives is that there is room for every different kind of lifestyle. I don't eat meat or drink milk but Jeff does. I think he's wrong and he may think I am as well but we can still co-exist. We try to bring that idea into our music. But then again there's rumors all around Toronto that we're all straight-edge vegans.

MRR: Last summer the van broke down, this winter your tour of Quebec was canceled when an ice storm hit. Do you think you guys have some bad luck when it comes to going out on the road?

Colin: I think every band has bad luck when it comes to touring. Lots of bands have horror stories about being pulled over by cops, and having to pour their beer out. That would suck!

Adam: I think with every bad experience we've had at least one good one.

Colin: And we've murdered more celebrities

than any band ever. Almost every time we go out of town a celebrity dies. We went to Michigan and the lead singer of INXS killed himself. We went to Ottawa and the Notorious B.I.G. got killed. when we went on tour for 7 days, we killed three of them.

Adam: Jimmy Stewart, Robert Mitchum and

Jacques Cousteau. It was a great moment especially for Robert Mitchum who was always trying to be the patriotic tough guy.

MRR: Who are you looking forward to killing this year?

Adam: Prominent members of the religious right.

Colin: Ted Nugent.



Anyone who sees the Beads live goes

home with an impression. Either they love their wild, loud, raw sound or just cringe at hearing the band name. From Albuquerque by way of El Paso, they've quickly become one of the town's favorite punk/garage bands by playing quick twenty-minute sets of trashy rock n' roll and getting off stage before the audience has a chance to know what hit 'em. If you're a fan of Zeke, Hickey, Teen-Generate, or the Motards, do yourself a favor and check these guys out! Ernie sings and plays bass. Paulie B. plays guitar, and Coney Island Mike hits the drums. Interview by Brian Angel.

MRR: So have you guys all been in other bands?

Mike: Yeah. There's a lot of bands in this room right now with just the three of us.

Paulie: I was in The Belushis in El Paso. . .

Ernie: Like the salad dressing.

Paulie: Yeah! It was "Blue Cheese" not "The Belushis". I was in a surf band too, but I don't remember much of that either.

Mike: It was all the acid. I have an incriminating photo of Paul as a hippie.

Paulie: No. Just a madcap.

Ernie: I've jammed in a lot of bands.

Mike: Me and Ernie owned El Paso at one point. If anyone needed a bassist or drummer. . .

Paulie: They were for hire.

MRR: Mike and Ernie were in V.B.F. and you guys toured and stuff, right?

Mike: Yeah, I met Ernie in Not So Happy but we broke up and started V.B.F. as an anti-Not So Happy movement and then fizzled out.

MRR: And then the Love Beads?

Paulie: The Belushis broke up and me and Ernie wanted to do the same thing.

Mike: The Belushis rocked, man. They had Chuck from the Six-Teens and Cedric from At The Drive-In.

MRR: Did you have an

idea of what you were gonna sound like off the bat?

Ernie: No. Not at all.

Paulie: Everyone kind of had a different influence.

MRR: So you guys are from El Paso but you all moved to Albuquerque right?

Ernie: Yeah. El Paso... Man, I just had to get out. I moved up here and then they came up. Mike: We wanted cleaner air.

MRR: What's the difference in the scenes?

Mike: It's kind of like a big family down there. Everyone knows each other.

Paulie: It's all kinds of different punks hanging out in the same scene.

Ernie: People are younger there, too. It's more of an established all-ages scene.

MRR: You guys seem to have gotten a reputation here already. Are you guys a "love 'em or hate 'em" type of band?

Paulie: I'm not too worried if people like us or not.

Ernie: It's like people don't know what to expect.

Mike: Every time we play, people look at us like they're smelling shit...but they don't walk away!

Paulie: (laughs) "Should I like this? Should I not?"

Ernie: It's more intimidation.

Mike: It's Ernie's mohawk and his chops and how he breaks into people's homes and sells crack to their kids...

All: (laughs)

MRR: Let's talk about what happened

in Santa Fe.

Mike: Aw. Santa Fe.

Paulie: Lots of weird, rich white people.

Mike: A lot of alcohol, poetry, and rock n' roll.

Ernie: It didn't mix, man.

Paulie: There was actually a few people up front who loved it but everyone else was "oh my God!" and left. One guy tried to get in our face and fight us...

Ernie: But we didn't back down.

Mike: It was some dumb poetry slam.

Ernie: We pretty much gave them a poetry suplex, dude.

All: (laughs)

Mike: It's funny. They were supposed to be all about freedom of expression. They were just kissing each others' asses.

Ernie: We'd finish a song and there would be silence and then... (claps slowly)

MRR: Do you like playing in town?

Ernie: Yeah.

Mike: Yeah, but it seems like the only place we ever play is Launchpad.

Ernie: Nah.

MRR: Do you like parties?

All: Yeah!

Mike: They're so cool because it's all cramped.

Paulie: And the beer's cheap.

MRR: Do you like any of the bands here? Did that influence you in moving?

Ernie: There's some cool bands. I might not dig all the styles but they pull it off well. I guess that's why there's lots of bands on labels.

Paulie: There are bigger and cooler shows here. But I hope the all-ages scene gets bigger.

Mike: It didn't have anything to do with us moving here though. We just had to get out of El Paso.

Ernie: It's lame how all these bands are on labels here and no one does anything for a space. They've got pull! I guess most of them are "been there, done that."



CHINESE

LOVE BEADS

MRR: So name all the records you have out?

Mike: A split with the Sixteens, split with the Hellcats de Norte, and a self-titled one.

MRR: How many tours have you done as the Love Beads?

Ernie: Three. We're recording again.

MRR: You guys have your own label (Discos Yuckybus). How did that get started?

Ernie: (laughs) It was a bad publicity stunt.

Paulie: And it's still around.

Mike: Ernie was the Don King of El Paso. He was like "you're gonna be on it, you're gonna be on it" and got everybody's hopes up.

MRR: Then he went to Albuquerque!
All: (laughs)

Mike: That's why they call us "the back-stabbing Beads".

MRR: How many records are on the label?

Ernie: Seven.

MRR: So what's some good tour music?

Ernie: It depends on who's driving?

MRR: Does Mike listen to Enya when you guys are asleep?

Mike: No, man. Seall

Ernie: All he listens to is the Descendents. He believes that there's a Descendents song for everyone on the planet.

Mike: It's true. Everything in my life can relate to one of their songs.

MRR: What do you guys eat on tour?

Mike: Mostly ramen.

Ernie: We have our deli tray.

All: (laughs)

MRR: Do you guys get a lot of shit for the name of your band?

Ernie: Nah, a lot of people don't know it's a sex toy.

Mike: Remember in San Antonio the guy was all, "up next is the Japanese Love Strings!"

Ernie: Or one show it was the "Chinese Love Connection."

All: (laughs)

Mike: We're the Chuck Woolerys of punk rock.

MRR: Did you play all your songs "in two n' two"?

Paulie: We just got the name from a porn magazine.

Mike: Ernie's really Ron Jeremy.

MRR: You guys seem to be really fond of the El Bandito restaurant here. Why is that?

Mike: We've all worked there.

Paulie: They're just cool.

Mike: I don't know. It seems like the place where all the uncool kids hang

out. The cool kids hang out at Frontier.

We go to Bandito.

Ernie: Uncool? Uncle? Uncool?

MRR: So if you could kick any band's ass, whose would it be?

Paulie: I don't know. I almost got my ass kicked the other night by that chick from Nashville Pussy. She threw a beer at me.

Mike: The singer was cool with it but that girl made Paul go all Bruce Lee.

Ernie: Nashville Pussy!

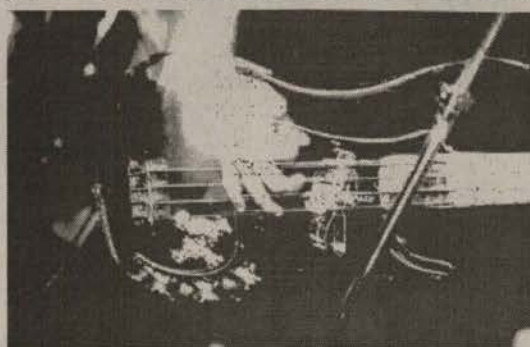
Mike: But actually...

Ernie: I'll fuck with anyone in the crowd when we play.

MRR: So a lot of people seem to be leaving. What do you think?

Ernie: I know! Everyone's leaving.

Mike: That's how we're gonna become the best band in Albuquerque! We're gonna be the only one!



To reach the Chinese Love Beads, write:
117 Terrace SE • Albuquerque, NM
87120. To reach Discos Yuckybus, write:
PO Box 40716 • Albuquerque, NM 87196.

Chinese Love Beads

CHINESE LOVE BEADS - ALBUQUERQUE



Somewhere along the way, they started printing A to Z guide books, issued uniforms, and depending on your highly specialized faction, your very own rule book. It seems to me that these implements are used more to exclude than to include. Funny how a subculture of a subculture that was originally intended to allow freedoms, can bring with it more rules and absurd structures than the original culture it was reacting to. Ugh! I'm not starting a debate here "Old School" against "New School", and how everything is so derived and calculated today, and things were so great "Back in the day". It's all good, it's all bullshit. I just want to point out how silly thing can become, old school, new school, 1977, hardcore, punk-rock, emo, crusty, straight edge(hate edge), skacore, on and on and on...its all a load of shit. Lets not loose sight that Punk Rock is a freedom that has room for all, needs to keep reinventing itself, but needs time to breathe!! Individuality and creativity is vital to keep it alive. Narrow-mindedness and rules will destroy it!! With that off my chest, (somewhat related to this article) I'd like to talk about Spizz Energi. I remember when I first heard "Where's Captain Kirk?", I was totally blown away. I kept putting the needle back to the groove at least a dozen times. Although I'm not a Star Trek fan, the music was awesome and the whole thing was very funny. Intense clever Punk Rock, this is the shit. So I was on a mission. To hunt down Spizz Energi records. Well in various records stores and mail order catalogues and on compilations records I would find bands with similar monikers. Spizz 77, Spizzoil, Athletico Spizz 80, The Spizzles, spizz this spizz that, what the fuck! I was not quite sure what the fuck was going on. And I was afraid to squander my pennies so I did not take the chance on these records. So hear I am about eighteen years later, and I learned a bit more about this mysterious band. So I decided to write a page or two for Maximum Rock and Roll's "Pioneers of Punk" to satisfy a curiosity within myself.

Spizz is actually a man. Spizzenergi is just one of many versions of a band that Spizz put together. It seems that almost on an annual basis Spizz would change the name of the band releasing singles and albums under the new moniker, with some sort of Spizz derivative. Spizz started off as a solo act in the summer of 1977. At Barberellas in Birmingham, England, during an all day Punk Rock festival Spizz borrowed a guitar and performed some stuff he made up as he went along. After his first performance a local fanzine called him and "ultra minimalist star". A few months later he was joined by his friend Pete Petrol and the duo continued performing spontaneously as Spizz 77. Setting the tone for the rest of his career, in 1978 they changed the name to Spizz Oil. As Spizz Oil they supported Siouxsie and the Banshees at the Roundhouse. John Peel was impressed by them and invited them to a recording session for his radio station. Jeff Travis from Rough Trade Records heard this and released two EP's, "6,000 Crazy" and "Cold City 4". Both these two records did well on the indie charts. After the UK tour with the Banshees, tension between Spizz and Petrol led to Petrol leaving the band. Jim Solar and Mark Coalfield was called in as replacements. This is the band to become Spizzenergi. Thereafter John Peel asked the band to record a second session. After the

broadcast of this session, Spizzenergi was asked to join the Rough Trade Tour. Petrol returned to help with the tour. It was during this tour Spizzenergi honed their signature sound and "Where's Captain Kirk?". After the tour the band went into the studio with Spizz singing, Jim Solar on bass, Dave Scott on guitar, Mark coalfield on keyboards and Brian B Benzine (from the Fabolous Poodles) on drums. Dave Scott and drummer Hiro Shima joined later to finish up the recordings.

The band did not release "Where's Captain Kirk?" for a couple of months, opting to release the single to coincide with the new Star Trek movie. "Captain Kirk?" was named single of the week by Melody Maker and topped the indie charts for eight weeks. Despite their current success as Spizzenergi, and to follow tradition on new years eve of 1980 Spizz changed the name of the band to Athletico Spizz 80. This new band toured extensively playing to full houses everywhere they went. Their next single was "No Room" b/w "Spock's Missing" (a reprise to "Captain Kirk?") had well over 50,000 advanced orders and became number 1 on the indie charts instantly. A&M Records picked them up and released "Do A Runner" which hit the national charts at number 18. Athletico Spizz 80 dropped the keyboard and picked up Lu (briefly in the Damned) to play guitar. This line up toured Germany and the United States.

Spizz continued on and continues today. Always changing the bands name to some derivative of Spizz, even Spizzenergi:2. Its funny how most bands efforts are concentrated on getting their name known, while Spizz works against that, even at the point of great success. A true punk, Spizz does what he wants to, when he wants to, and calls it what he wants as well. I understand that Spizz is still playing out occasionally as Spizzenergi (the longest enduring name), you might get lucky enough to see this. There are some videos out there including the Urgh! A Music War compilation. The records and albums are out there as well. I suggest checking them (him) out, with over twenty years of music, I'm sure there something for you.

DISCOGRAPHY

Singles:

Spizz Oil—"6000 Crazy" (Rough Trade, 1978) • "Cold City" (Rough Trade, 1978) // Spizz Energi—"Soldier Soldier" (Rough Trade 1979) • "Where's Captain Kirk" (Rough Trade, 1979) • "Where's Captain Kirk" b/w "Spock's Missing" (Warm Records (portugal), 1981) // Athletico Spizz 80—"No Room" (Rough Trade, 1980) • "Hot Desertlega; Proceedings" (A&M, 1980) • "Panorama" (Kamera Records, 1982) • "Central Park" (A&M, 1980) // The Spizzles—"Risk" (A&M, 1981) • "Dangers of " (A&M, 1981) // Spizzenergi:2—"Megacity" (Rough Trade, 1982) • "Jungle Fever" (Rough Trade, 1982) // Spizz—"Where's Captain Kirk" (Hobo Railways, 1987)

Albums

Athletico Spizz 80—"Do A Runner" (A&M, 1980) // The Spizzles—"Spiky Dream Flowers" (A&M, 1981) // Spizz History—"Rough Trade Singles" (Rough Trade, 1981) // Spizz Oil—"The Peel Sessions" (Strange Fruit, 1987) // Spizzenergi—"Unhinged" (Damaged Goods, 1994) • "Spizz Not Dead Shock" (Cherry Red, 1996)
Spizz is also on many compilations.



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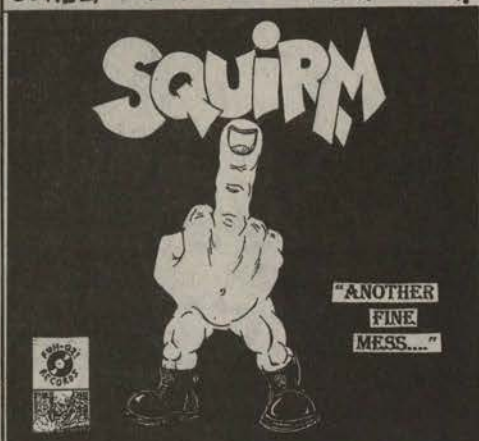
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ON YOUR DOORSTEP

By Bridget Prince

ON YOUR DOORSTEP By Bridget Prince

If you walk down Haight Street in San Francisco these days, you may think that you have stepped back in time to the Summer of Love... people playing bongos, a sea of tie dye, mixed with punks hanging out on the street. However there is a crucial difference, these are not the dropouts of the 60's, who have left home for a while to be "free" from the constraints of society, only to rejoin it a few years later as corporate lawyers. The kids you see these days have been forced out of home, forced into the margins of society. This scene is by no means peculiar to Haight Street, it can be seen in most big cities these days. These kids don't have middle class families to go back to, this is not just a phase they are going through.

On the corner of Haight & Cole sits Jeremy, a scruffy gutter punk. "Spare any change?" he will ask as you walk by. If you stop and talk to him he might tell you his story. A story not unfamiliar amongst the kids on Haight Street. "Well, I left home when I was fourteen because my stepfather beat me. I slept in abandoned buildings and traveled around. For now I am staying here, where I know how to survive."

Further down the street the story may differ. Lucky, for instance, will tell you her mother eventually threw her out. A mother who was unable to deal with her own life, let alone that of a child.

There are hundreds of variations to these stories, but they all have the common thread of instability. If you stop to listen, a picture of parental drug use, abuse and neglect soon builds up.

So these kids run away, in search of something better. They run to get away from this intolerable home life. They run to gain control over their lives and to not be dependent on a parent who may come home and beat, rape, verbally abuse, or ignore them; or who may not come home at all. So, they get out - a basic instinct of survival.

Sadly, what they run to doesn't offer them the support they are looking for. They come to big cities, often San Francisco, and end up on the street. They are forced to learn survival skills of an extreme nature - suddenly they have to feed themselves and find a place to sleep while fending off the police and other people on the street. Often times the only real options to make money are through drug dealing or prostitution.

The former leads kids down a road which is hard to return from. Arrested for small time drug charges, a kid might find himself with a federal conviction, even if it is a first time offense. The stern criminalization of these acts leads kids into untold trouble with the law. On parole they are unable to leave town, often the best thing a kid getting mixed up with

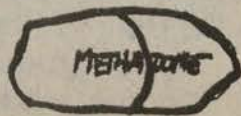
drugs can do. The chaos of their lives means court dates are easily missed and the problem continues. They are fined so turn to selling more drugs to pay the fine. The kids can't move on until this is all dealt with, yet still they find themselves with a criminal record, another stumbling block to prevent them getting on their feet.

An alternative is survival-sex; which takes a variety of forms, ranging from girls agreeing to sleep with men to get a bed for the night, to young boys turning tricks every night. Both do even more damage to an already scarred soul - damage that will take a great deal of time to ever heal.

One would think there are social services for these kids to turn to. You'd think they could get a job, stay in a shelter and save money. At sixteen it's questionable that even the strongest of us could deal with this, but in any case, the system isn't there. In San Francisco there are no shelters for 18-25 year olds and the one for under 18's doesn't tolerate those using drugs. There are adult shelters, but in the words of Mike, a 19 year old, "Oh yeah. I stayed there once. I was on a mat on the floor. All my stuff got stolen and it was kind of hard to sleep what with the fight going on by my head." These shelters are no place for children. Arguably, they are no place for anyone.

So the kids stay outdoors in the park because they feel safer there. The cops will give them tickets for this because it's technically illegal, but in spite of the cops and the rain, it feels safer. They have few places to take showers and after a few weeks life on the streets begins to take its toll, both emotionally and physically.

Illustrative of the way the system treats these kids is what happened to Caroline recently. She fell off a fire escape while trying to climb into a squat. Two days later with three broken bones, unable to walk without crutches the hospital releases her, with a hotel voucher, for three days. She has a bed for three days in a crack hotel downtown. The manager makes suggestive comments to her when she hobbles by, insinuating he has her key and might come for a visit. Unable to walk she is defenseless against all the crazy stuff that goes on in these hotels. After three days she is back on the street, no place for the healing of broken bones. On top of that her pain medication has run out and no doctor will give her a new prescription in spite of the obvious pain she is in. She is homeless, and therefore mistrusted and judged, presumed guilty of the intention to sell the medication on the street or to try and get high from them. Ironically, she has been clean for a year now, but no doctor would ever believe



this.

James will tell you how he is trying to get a job. He has had enough. But first he has to wait for his birth certificate to be sent to him so he can get an ID. This takes time, money, and an address. Then he needs to get clean clothes and enough rest to go for job interviews. None of these are easy things when you are on the street. Even the ID process can take up to three months, another three months of struggling on the street. During this time he might start getting high and soon priorities change. Thoughts of employment are easily superseded by the need to score dope in order to avoid the cramps, shivers and nausea that inevitably come each morning.

If James talks to John, he will tell him not to bother. John worked for three months at a café, sleeping outside every night, and he still didn't have enough money to move into a place, so he gave up. "I would go to work after sleeping in the park surrounded by people up all night on speed. If I did fall asleep, inevitably a cop would wake me up with his boot. So I would have no sleep, I'd have to wash in a McDonald's bathroom and then go to work. It became too hard to work all these hours and still have to deal with the chaos of the street afterwards. One day I decided to quit, I could sleep in the park at night and kick it everyday with my friends. I could go travel and not have to deal with some boss shouting at me constantly



for a measly five bucks an hour."

Drug use is all too common amongst these kids. It's an unsurprising mix of teenage experimentation and a need to escape the overwhelming problems they face. More often than not, this escape is found in the barrel of a syringe; a solution

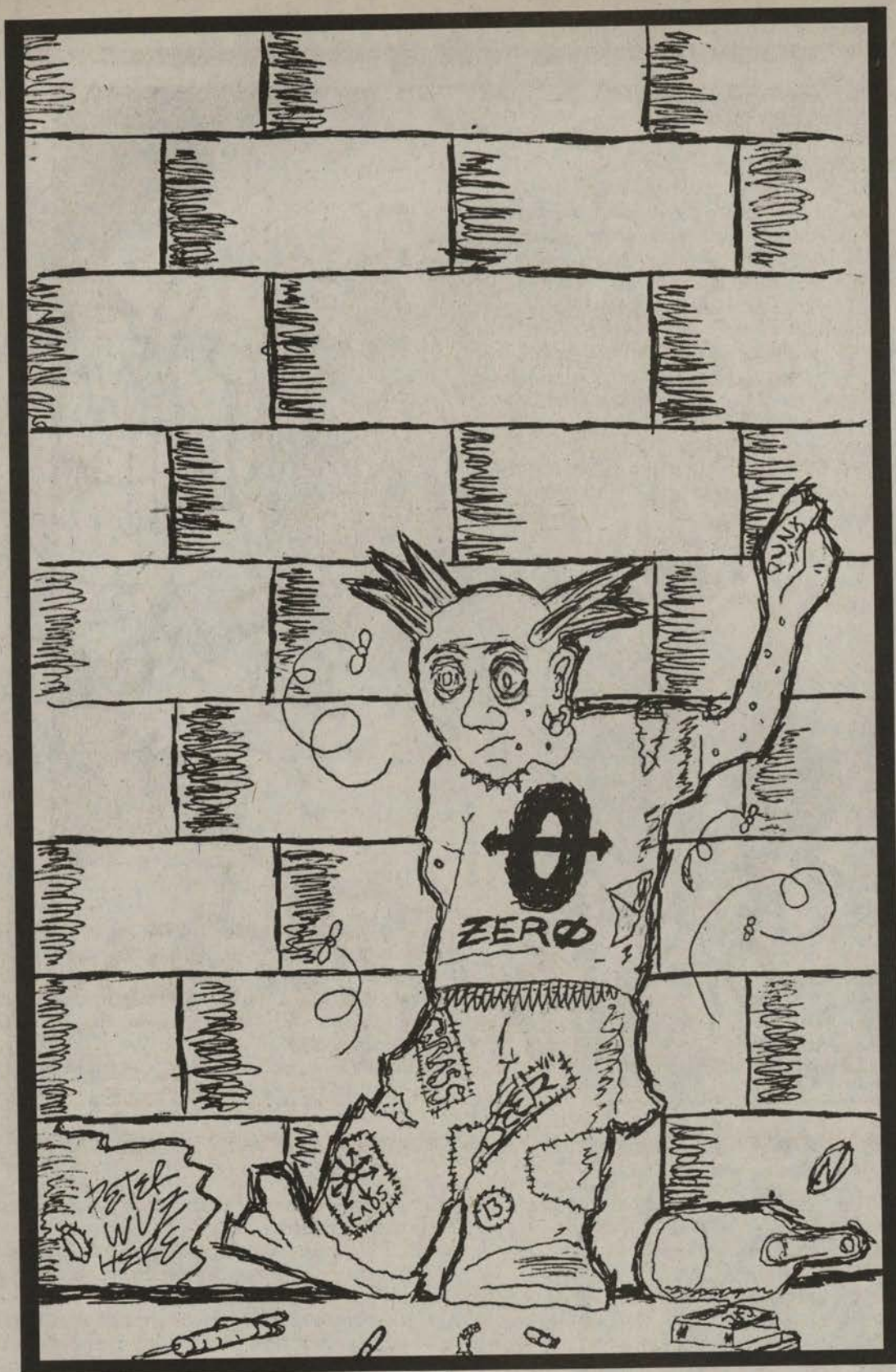
Too many people -
not enough homes.



which makes sense given the lack of alternatives. As you walk in the park you can see kids as young as 15 nodding out in the green grass. The lack of services capable and willing to deal with this issue is shocking and criminal given the amount of kids who are doing this. The existing agencies don't want to deal with this issue at all. All too often the line is "come back when you are clean and sober and then we will talk to you". Where a kid is supposed to get clean and sober is not addressed.

In San Francisco, it is nearly impossible to get a bed in a detox facility. There is little help for kicking a habit, and even fewer beds for long-term treatment. None of the available services are geared for youth, so a kid ends up in a Narcotics Anonymous meeting with sixty 40 year olds talking about an entirely different world. Alienated, they return to the streets. Gabe can tell you all about it, having been through treatment three times; once voluntarily and twice court ordered. "None of it has worked for me. They take away all your freedoms. They preach at you all day long about how bad you are for doing drugs. They made me sit in a room with 100 people and listen to them talk about their problems. The whole way it was set up gave me no room to think and work out how I felt. Taking away my freedom is stupid. I have been living on the streets for three years, there was way too much structure. I was the youngest person by about 20 years."

Hospitals and clinics have openly admitted that when dealing with "drug addicts" they make it as unpleasant as possible, thinking this will act as an incentive to quit drugs. Bob will show you the scars he has from doctors cutting open abscesses with no anesthetic and a deliberate rough touch.



Tales of un-medicated detoxes are also common. These practices go against good medical ethics and are the result of this screwed mentality. In fact, the opposite is true; treat a person with respect and maybe then they will start to feel some respect for themselves. Usually this self-destructive behavior stems from incredibly low self-esteem. If you treat someone

like lowlife-scum, this attitude feeds into them and enforces already self destructive behavior.

Incredibly, even the most basic services that would show these kids ways to reduce the harm of their drug-use are unavailable. Most agencies won't deal with this issue. To accept that these kids are doing drugs and to discuss it with



them without trying to get them to quit is out of the question. As a consequence important information about avoiding overdose, damaging veins or getting Hepatitis C and HIV is not addressed at all. Every few days there is a new story of how someone overdosed the night before; sometimes the kids do CPR and save their friends lives, other times it is not enough and paramedics are needed. Often the kids are too afraid to call 911, because, inevitably, cops show up.

Another result of this inability (or unwillingness) to intervene in a constructive manner is the alarming percentage of these kids infected with Hepatitis C. A current study shows rates in San Francisco to be roughly 50%: Half the kids who inject have this incurable liver disease – a disease with few treatment options. It is transmitted through sharing needles and paraphernalia. This percentage is testament to the need for more needle exchange programs and the need for social

service agencies to work with this population educating them on HIV and Hepatitis C risk.

The few people that do intervene are underpaid (if paid at all). One such group is the needle exchange program in the Haight. Their funding was recently cut by one of the big non-profits, because it became too political to be doing needle exchange in this area. Fortunately, the staff had sufficient integrity to carry on in spite of the obstacles. It hasn't been easy. The increased police harassment has already resulted in arrests of two of the workers, plus numerous threats. Nevertheless, they exchange about two thousand needles a week. Realizing the significance of this, they won't just abandon the Haight. That would be extremely irresponsible, a fact which has eluded the big non-profit.

The picture is pretty grim. Eighteen year old Sheila sums it up; "If you give me a place to sleep, then I will be stable

enough to think about quitting heroin. If I have to be outside, harassed by some old man every night, I won't stop. I'd go crazy if I stop cold-turkey. Besides, I can't go through that on the street. I need somewhere to sleep, somewhere safe."

Her voice isn't heard. To get one of the few beds available, she has to be clean. Dave has a similar story: "I need to look after myself. I need to quit drinking, and I need food and rest and an opportunity to look after myself. I can't depend on the streets to be a good environment for that."

This is an endless cycle: shit jobs (if any), no housing, poor treatment options. Maybe you go to detox, but it sucks, so you leave. There's nowhere to go except the street, so you find yourself surrounded by your junkie friends. You get a job, but have no place to stay. You try to cope with street life and you try to make it for work everyday in a decent physical and emotional state. Or you find a place to stay, but can't get a job. The landlord kicks you out and you are back on the street. Even for the lucky ones that get a job and a roof over their heads, it is often too hard to keep it together. When you're working a shit job and coming home every night to the isolation of a hotel room, it's hard not to miss the friendships you had on the street. Usually, the people kids meet on the street are the first to show any kind of love for them. That's a pretty hard thing to give up.

The system is hard to navigate. If you are sixteen, still trying to come to terms with the abuse from your parents and trying to survive the demands of homelessness everyday, it's near impossible.

What is the solution? First, we need to overcome the idea that these kids are on the streets by choice, that they can go back home when they have had enough. Maybe it is easier to think this way, to try and avoid any feelings that these kids might need someone to help them. There is a need for shelters, transitional housing and low income housing. This means options that will accept these kids for who they are. Realistically, this means housing for drug-users, housing for couples and housing for people with pets. None of the housing available caters to these very real aspects of these kids lives. There is a need for treatment, detox, counseling, needle exchange and places to get advice about drug use. If there are services set up to help homeless youth, they must help all of them, not just the easy ones who aren't too far gone. All the social service agencies must agree to meet these kids where they are. They can't continue only helping those kids who are easy to work with. There has to be a willingness to work with those considered hopeless. What is the point in helping kids that are already helping themselves? It seems like an obvious question, but most social service agencies do just that. They are afraid to deal with the real problems. Why must someone already be on the way to recovery before help is offered? It is common that substance abuse treatment programs and shelters require a period of sobriety before help or housing is offered. What is the point?

We all need to work to show these kids another reality, one which doesn't have such extremes of drug use, violence and misery. Growing up with parents who are unemployed or under-employed doesn't encourage a kid to look for work he might enjoy. Watching parents deal with difficult situations with violence or drug use doesn't teach anyone how to be strong and cope with life. Once you're on the streets, this experience does nothing but reinforce the idea that life just fucks you over and no one cares about you. How could anyone picture any other reality, how could you look to a future you can't even imagine?

Until we all start caring and speaking up about these issues, the government will continue to cut funding for social services. They will selectively fund some agencies, depending on whether the agency is doing what they consider

to be the "right thing". The world of non-profits is based on politics and money, not on a desire to do what is best for the client. They can, and will, continue to make drastic and frightening changes in the welfare laws. While lining their own pockets with our tax dollars, they systematically chip away at a system that was set up to help people in need.

Is there anything you can do to help these kids?

Bridget Prince is an outreach worker with the Haight Ashbury Youth Outreach Team (HAYOT). Most of her time is spent sitting on the sidewalk talking to these kids, hoping they will realize they have someone on their side. The rest of her time is spent arguing in meetings trying to get the city and other agencies to be a bit less clueless about this whole issue.



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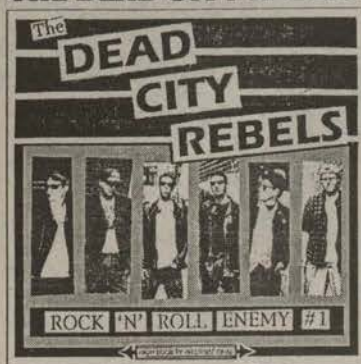
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Pacifism As Pathology: Reflections on the Role of Armed Struggle in North America • Ward Churchill with Mike Ryan
176 pages • \$9.95
Arbeiter Ring Publishing • 2-91 Albert St. • Winnipeg, Manitoba • Canada R3B 1G5



This short but effective book is actually made up of two essays: the title piece, by Native American activist Ward Churchill, and a follow-up by Mike Ryan. Both essays make a very unpopular but very important point: that pacifism, as it is conceived by white progressives in North America today, is not only inefficient as a means of social resistance, but it can help maintain the state by diverting opposition into relatively harmless, tame channels.

These criticisms probably seem not only familiar but clichéd to anyone who has studied the histories of pacifism and anti-war movements. Similar accusations—of cowardice, of aid and comfort to the enemy—surface in any time of war or crisis when movements arise to oppose the violence of the states involved. But what Churchill and Ryan are saying is much more sophisticated than the jingoistic condemnations used by militarists and reactionaries. The point of both essays is, instead, to point out how the wholesale invalidation of violence as a mode of resistance has allowed many liberals to place themselves in a "comfort zone," away from risk or physical harm. Specifically, Churchill points out that violent resistance is often considered valid for Third-World liberation movements such as the FMLN in El Salvador or the Zapatistas in Mexico, but it is invalidated as a potential tactic in North America itself. In studying the reasoning behind this stance, Churchill particularly focuses on the frequent assertion that engaging in violent actions will do nothing more than inspire violence against the activists themselves.

The preoccupation with avoiding actions which might "provoke violence is... not based on a sincere belief that violence will, or even can, truly be avoided. Pacifists, no less than their unpacifist counterparts, are quite aware that violence *already* exists as an integral component in the execution of state policies.... Instead, it can only be a conscious effort not to refocus state violence in a way that it would directly impact American pacifists *themselves*."

Churchill's critique of pacifism is intelligent and concise, arguing that despite the assertions of great pacifist leaders, absolute non-violence has never accomplished any great feats of liberation. His three major examples are the passivity of the Jews in Nazi Germany, the anti-Vietnam War movement in the sixties, and Gandhi's liberation movement in India. The last two in particular are legendary among pacifists as examples of the effectiveness of non-violent resistance, but Churchill rejects them. The United States, he points out, was ultimately forced to withdraw from Vietnam not because of the non-violent demonstrators in America, but because of the efficient, violent resistance that American troops encountered in Vietnam itself. Similarly, Churchill maintains, Gandhi and his followers indirectly benefitted from violent resistance because of militant factions at the fringes of the political spectrum, and because the British Empire had its resources sapped by two world wars.

While I am not ready to believe that Gandhi's effectiveness was as cosmetic as might be implied by some parts of Churchill's essay, he does make a very good point: the maintenance of absolute, universal pacifism is not only unrealistic, but suicidal and in some cases, immoral. Both Churchill in the main essay and Ryan in his follow-up point out that the pacifism of the North American Left (encompassing both the U.S.A. and Canadian movements), is designed

more to create good, self-satisfied feelings in the participants than any real threat to the system. Ryan, confronting this syndrome in the Canadian peace movement, says that "rather than being a revolutionary practice or an honest expression of protest, [civil disobedience] has become a form of catharsis, a practice that allows us to cleanse our souls of the guilt of our white skin privilege... without posing a threat either to the state or ourselves." Having lived in the Bay Area for almost five years now, I can do nothing but agree. Demonstrations and protests are common in San Francisco and the surrounding areas, and the syndrome which Ryan describes here is visible at most of them. Rather than emphasizing anger or a sense of social mobilization, most modern political demonstrations are rather self-indulgent affairs, conducted more by rote than anything else. They show little spark of passion or intellectual originality to them, and there is thus little reason for anyone outside of the immediate circle of demonstrators to care.

Neither Churchill or Ryan advocates immediately seizing arms in any situation and marching against the oppressor state. The point of these two essays is that there needs to be a dialogue within progressive movements as to when, where, and to what degree violence is a viable strategy in political movements. Right now, the default answers to these questions are considered to be never and none, reducing a very interesting and complex issue down to trite slogans. (As well as disposing of a number of very valuable avenues towards change.)

I think that I'll be turning over both these essays in my mind for quite some time. While reading it, I found myself asking several different questions: What would it take for me to take up arms in *this* country? How much merit is left in the state that we have? How do you know what the proper forms of resistance to support are? And where *is* the line between nonviolence and cowardice? There are many more issues here to be addressed, and I encourage everyone to read the book and ask the questions themselves. — Chris Hall

Notebooks of a Naked Youth • Billy Childish
243 pages • \$14.00

Sun Dog Press • 22058 Cumberland Dr. • Northville, MI • 48167



Billy Childish, the prolific artist, musician, and writer, is responsible for *Notebooks of a Naked Youth*—I think it's clear that he should stick to music and painting. Written in a semi-autobiographical style, this book is a torturous plod through the psyche of a self-involved upper-class English twit named William Loveday. For Childish's sake, I hope that this is more on the fiction side of things, for his hero is an insufferable English art student on the dole who makes the broad caricatures of British students in lowbrow humor magazines like *Viz* seem kind in comparison.

I kept on waiting for a point to emerge from this collection of egoistic, semi-psychotic ramblings, something to explain the incredibly unlikeable and completely intolerable protagonist. Except for some absolutely stunning descriptive passages, I waited in vain. Many possibly interesting subjects come up, like prostitution, Hamburg's Reeperbahn, sex shows, pedophilia, freezing to death, searching for one's parents, and a touring band, among others, but none of them can get through Loveday's arrogant navel-gazing.

"I have decided never to leave this room again until I have



written down all the names of those I've wished dead and they have come to me one by one and apologized to me in person. As for those I have killed, the armies of ants will have a place of honour at the top of my list... In fact, it occurs to me that the list of blood on my hands is endless and I have decided to vacate these squalid premises at the first available opportunity. I have weighed this decision carefully in my mind and have come to the conclusion that it is the only reasonable option left open to one with such a delicate nature and such refined sensibilities as myself." (page 33)

Such conceited babble is the majority of the 243 pages, and only some excellent descriptive parts break up the narrator's self-involved musings:

I stumble the clobbered (sic) streets down to the fish market. The river is a wonderful place where husky men dip their hoary arms into briny barrels and swallow pickled herrings whole. A man with a harelip smiles kindly at me and I want to thank him, to climb up onto his wonderful crane and to polish its brass hook for him until it gleams like the sun, and he will know that I am worthy of his fatherly compassion. (page 212)

Loveday's search for either his father and family or for an acceptable replacement is the thin plot line that draws him from his hometown of Chatham (not-so-coincidentally, it's also Childish's home in real life) to the wild streets of Hamburg's Reeperbahn, where every kind of sex is sold. Loveday's in town to play a bunch of gigs with his rock band, Thee Medway Bogmen, who're named after a boogie man of Loveday's childhood. Unfortunately, the book doesn't get any more endurable with the change of scenery—even the inevitable sex scenes are awash with narcissistic asides.

Loveday delights in his personal idiosyncrasies that distinguish his incredibly interesting existence from the drab existences of everyone around him. This makes the book a pain in the ass to read, because no one else in the book can break through Loveday's self-absorbed narrative and provide the reader with an honestly interesting character. This reads like a spoiled art school student's diary, complete with theatrical, hysterical outbursts that further the theory that some people shouldn't breed, or write. Not even Childish completists should bother with this dog. —Jesse Luscious

Dark Alliance: The CIA, The Contras, and the Crack Cocaine Explosion • Gary Webb

548 pages • \$24.95

Seven Stories Press • 140 Watts St. • New York, NY • 10013



In the final chapter of this provocative, extensively-researched book, Gary Webb relates how his discoveries "seemed to exemplify the hypocrisy of the whole War on Drugs. The crack dealers went to prison while the men who made crack possible—the cocaine importers—walked away whistling." The book is at least that—and as anyone who reads it will attest, it is also so much more.

Dark Alliance has its roots in Webb's controversial series of the same name, published in the *San Jose Mercury* in 1996. One theme central to Webb's investigation—that the CIA's contra army used cocaine profits to finance its war against the Sandinistas in Nicaragua—should already be familiar. The connection was publicized through the Iran-Contra scandal, in Senate subcommittee hearings, and additional information provided by various journalists throughout the '80s. The critical element in "Dark Alliance," though, was Webb's revelation that contra organizers in California were the primary

supplier of drugs to Ricky "Freeway Rick" Ross, the dealer widely held responsible for popularizing crack use in South Central Los Angeles. The link was not just newsworthy, joining as it did two of the biggest stories of the previous decade, it was political dynamite: was it possible that the scourge of crack in America's inner cities could be traced to government-sanctioned drug dealing?

The story's popularity among the public, particularly in the African American community, was not shared by the mainstream press. The *Washington Post*, the *New York Times*, and the *Los Angeles Times* all contributed in time to a vicious backlash, issuing their own investigations that denounced Webb's findings as flawed and irresponsible. The *Mercury* issued a partial retraction; the CIA, for its part, completed an internal investigation of the affair and declared itself "innocent of wrongdoing." Thus, *Dark Alliance* is not merely a chance to share documentation too nuanced for the original newspaper series, but serves as an implicit (and sometimes explicit) response to Webb's detractors.

Following an opening section in which he describes how he came to be involved in the case, Webb gets to work outlining the careers and activities of two Nicaraguan émigrés who formed the backbone of the contra-coke pipeline in California: Norwin Meneses and Danilo Blandon. Both had been among the relatively few beneficiaries of Nicaragua's Somoza dictatorship; Blandon through his company's contract to provide food for the infamous National Guard, and Meneses through his role in the criminal underworld.

The connections they forged during this period proved useful later on, when the revolution in 1979 toppled Somoza and sent his wealthiest allies packing—many of them to the United States. Following their arrival in the US, Blandon and Meneses joined the efforts to organize a counter-revolution in their homeland, screening potential combatants for the nascent contra army, but more importantly in raising funds. Soon, the reputation Meneses had earned under Somoza as "El Rey de la Droga" ("The King of Drugs") took on a new dimension, crossing over from personal criminal enrichment to patriotic, anti-Communist idealism. With Blandon in Los Angeles and Meneses operating out of San Francisco, the two organizations began dealing cocaine as a fundraiser for the contra revolution—a practice that continued and even intensified as the contras came to be sponsored by the CIA and the US government in general.

In exploring such volatile material, Webb is admirably level-headed, steering away from the slippery slope of speculation in favor of hard, even painstaking, documentation. Still, in the absence of easy answers, certain patterns emerge with such clarity that the conclusions become obvious. For one, Webb outlines numerous instances in which the contra-coke pipeline was almost brought to light by local authorities, only to have the investigation mysteriously sabotaged or gutted by higher-ups and other agencies. Time and again, those who get too close to exposing the operation are threatened, transferred, and set up, while those who run it are untouched and even rewarded. Furthermore, the overlap of cocaine trafficking operatives and contras is much too phenomenal to be mere coincidence.

The question, then, becomes the role of the CIA. Since the contras operated independently of the agency to some extent, both politically and militarily, what was the agency's function vis-à-vis the smuggling and sale of drugs in the United States? Apparently, it was one of protection, whereby the agency used its influence to ensure that the dirty deeds of its "assets" would stay concealed—either because they were too financially important to the cause, or their exposure would cause too much



embarrassment, or both. Webb does indicate points where CIA memos express concern over the character of their operatives, but these discussions merely underscore the agency's policy of looking the other way: Meneses, Blandon, and their ilk are consistently protected despite overwhelming evidence of their participation in the cocaine trade. "Just say no," indeed.

One aspect of Webb's story that has been largely ignored is the overlap between Blandon and Meneses' drug business and the international arms trade. This bizarre synergy introduces yet more unsavory characters and some equally unsavory transactions: Blandon, we learn, in addition to supplying "Freeway Rick" with the raw material for his crack cocaine empire, sold him arms (and other equipment), which Ross then sold to smaller dealers on the streets of LA.

Alongside these larger scandals are numerous subplots, which, though relevant, make the book tend to bog down halfway through. The narrative starts to feel choppy, and so many minor characters and colorful tangents are introduced that it's easy to get confused and lose sight of the big picture. Thankfully, this tendency does not last forever, and the book picks up again in describing the fates and present whereabouts of Blandon, Meneses, and Ross before concluding with an overview of the media backlash that followed publication of the original "Dark Alliance" series. Here, Webb provides a thorough and satisfying rebuttal to those criticisms, as well as a stinging critique of mainstream journalism's collaboration with the perspective of the powers that be.

Since Webb's work was so widely misinterpreted and misrepresented the first time around, at least two clarifications appear to be in order. One is that there is no indication of the CIA instructing its subordinates to "sell drugs to raise money," rather, they (as well as the FBI and DEA) seem to tacitly endorse such behavior by ignoring it. The second is that although Danilo Blandon was almost certainly aware of where his cocaine was going, this does not mean that the CIA oversaw or directed the introduction of crack to South Central LA.

Webb's book is disturbing enough, though, even without such conspiratorial notions. For example, the subplot tracing the rise of cocaine in the '70s and '80s challenges many popular conceptions about the drug (and about crack in particular). He also by necessity constructs a partial account of the how the Reagan Administration illegally carried out its war on Nicaragua, both before and after Congress cut off contra aid. Arguably, though, the book may be most illuminating in a manner that is never stated: throughout the story, drugs are revealed as a potent, chameleon-like political weapon that serve equally well as a fundraiser or a means of discrediting opponents. As such, they provide a fascinating insight into just how liquid and arbitrary "the law" is. "Law," as it appears in *Dark Alliance*, is merely cover for policy priorities, which explains how local authorities can be overruled by those who interpret "the law" differently.

Far from the hasty, naïve quack the mainstream media made him out to be, Webb is well aware that he is pushing the limit of credibility. "The believability of the story," he recounts, "hinged on the weight of the evidence." This arguably produces a lose/lose situation, as the resulting length may put off many who would otherwise be interested, and those not put off may soon be discouraged by the book's sprawl and repetitiveness. (One strategy, perhaps, would be to engage in selective reading, relying on Webb's helpful "Cast of Characters" section to fill in any blanks.) Nevertheless, *Dark Alliance* is a critical, illuminating work on many levels, and those who persist and read the text in its entirety will undoubtedly be rewarded by the breadth of detail Webb and his colleagues have uncovered. —Lane Van Ham

The Birth of Heroin and the Demonization of the Dope Fiend • Th. Metzger

222 pages • \$15.00

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When it comes to the use and abuse of drugs or any other illicit substance, I could care less what any person does to their body. To each their own is what I have to say. You want to shoot up, feel free, just don't infringe on me in any way shape or form and don't come looking for pity when you get strung out. Now, you can take those statements a number of ways, but I'll spell it out nice and easy for you: No, I am not anti-drug, but I am anti-crutch, anti-excuse. Don't make up little fantasy worlds as to why you are hooked or why you started using, for they are all excuses. This

book is an excuse, an excuse for Metzger to slant history to his view of the how and why Heroin—such a sweet and innocent thing—came to be portrayed as such a big bad wolf.

Metzger has researched and footnoted his book well; he cannot be faulted for that. This tome is footnoted as much as any dissertation. However, Metzger has looked at only one side of the history of Heroin on too many occasions. He painstakingly points out all the faulty research, all the stereotyping, all the out-and-out lies, but he never really goes into the other side. The side of the medical profession that shows what Heroin can do to a person, what type of havoc it can wreak on a body. One time throughout the entire book the word "withdrawal" is mentioned, and that is in passing; one time out of 222 pages! To say this is a slanted one-sided book is an understatement. Metzger also painstakingly avoids the term "addict," instead softening it up and portraying users and abusers as "heroinists." Maybe I'm seeing the whole thing wrong, who knows, but it just seems like another romantic story of dope. The entire book can be summed up fairly well with "Heroin is not bad, society is bad for making such a good thing seem so evil."

I took copious notes to write this review and as I sit down to detail the entire book I get filled with anger. Why? Metzger does a fine job telling the tale of how Heroin was born. How Morphine and opiates came to these shores, how they were seen as a Godsend for their pain killing abilities. He gives the reader a great history lesson and it fills in a lot of blanks. He tells how Bayer (yup, the aspirin folks) came to market Heroin as a cure for respiratory problems right next to its aspirin. Also detailed is how safe Heroin was once considered, how it was not considered to be habit-forming in any way. He tells of how Heroin was marketed as a cure for morphine addiction! The reader sees how Heroin could be scored over the counter early into this century. Metzger then shows how the tide began to turn against opiates in general. He shows how the dope fiend became a cultural myth not unlike the cowboys, Indians or today's stereotypical mad bombing Middle Easterner. How good old-fashioned American racism fueled the anti Heroin movement. I'll concede all these points to Metzger, I'll give him a big thumbs up for his view of this side of history; however, I cannot get past the fact that he does not show the other side of the story.

Yes, the book is well written and researched. Yes, it is detailed and illustrated well. But it is by no means a definitive history of anything except the "good" side of heroin. I just can't seem to get past that point; this book is portrayed as a historical text and it is, but only in the "my view" history of a Stalin or a Hitler—that is to say, it is terribly one dimensional. This is the kind of thing that every wannabe William S. Burroughs can take to his or her art school to show all their friends that dope is a good thing. Me, I ain't buying it. —Trent Reinsmith

MAXIMUM ROCKNROLL MOVIE REVIEWS

SHAOLIN TEMPLE (CHINA, 1980)

KIDS FROM SHAOLIN (CHINA, 1983)

In the beginning, there was Bruce Lee (not really, but play along with me), whose hit *Enter The Dragon* just got a limited re-release. Then, there was Jet Li (the martial arts whirlwind from this year's *Lethal Weapon 4*), whose career started with the *Shaolin Temple* Trilogy. The big wave of excitement over Hong Kong and Chinese films may have subsided, but that's no reason why smart people with good taste like you shouldn't check the latest Li out.

This likable, ingratiating star (who was a bundle of wild, nervous energy on Jay Leno in mid-July) performs dazzling kung-fu acrobatics like few martial artists around. He's thrilled audiences with recent films like *High Risk* (a hilarious, hyperbolic *Die Hard* knock-off), *Swordsman 2* (playing a master of the "drunken" fighting style), *Once Upon a Time in the East* (there are six installments, but afficianados think the first two are the best), and the dark, funny *New Legend of Shaolin* (fighting with his martial arts toddler friend). And while these later movies are very recommendable, the *Shaolin Temple* films have a personality all their own.

Monks from the *Shaolin Temple*, strict in their observance of religious protocol, adopted kung-fu as both a spiritual exercise and a means of warding off invaders. Their feats are legend. In 621 C.E., thirteen *Shaolin* masters armed with staffs ward off the Sui army, while the sixteenth century saw less than a hundred monks repel two separate campaigns of Japanese pirates in a single year. The *Shaolin Temple* trilogy takes their nod from accounts like these.

SHAOLIN TEMPLE. This starts off like a documentary on regional Chinese history, but soon gets down to a legend of how thirteen monks from *Shaolin* defeated a far superior dynastic force hundreds of years ago. After his father is killed, Chu Yuan (Jet Li) escapes from a chain gang, climbs into a cart going to *Shaolin*, and is eventually nurtured, fed and trained by high-spirited monks in the martial arts. While he's there, he meets a cute shepherd girl and her father (himself a monk), but vengeance is foremost in Yuan's mind, and his unmonklike habits (he likes to eat meat, and use the drunken fighting style), which eventually turns him into an outcast. Not only

that, but he's been shielding a political prisoner from officials, an action that makes him a wanted man and the temple a military target. In this one, there's a nice balance of humor and martial arts, matched by exceptional use of *Shaolin* scenery (it was filmed on location) captured on widescreen (at least on the film version). It's a real charmer; it was so popular on its release that the Chinese government had to issue an announcement for kids not to leave home to join the *Shaolin* monastery. Said to be the first kung-fu movie from mainland China.

KIDS FROM SHAOLIN. The second installment in Jet Li's *Shaolin Temple* trilogy is the quaintest and most charming, but it's not a linear continuation of the first. It starts off with an animated summary of the plot situation -- and a musical number! -- and then after having all this fun tells its story. The Pao family, also called the Phoenix family, custodians of the Wudong Sword technique, has only daughters (and therefore no one suitable to inherit their martial arts). Their good-hearted rivals from across the stream are all orphan boys trained by a master in *Shaolin* kung fu. One of the kids, San Lung (Jet Li) has a crush on one of the Phoenix girls -- a fierce swordsgirl who may be a little too proud to admit she likes him, too. Obviously, combining both clans would solve their mutual problems, but when the swordsgirl helps her sister elope with one of the *Shaolin* boys, village elders pronounce her sentence of death by drowning. The film has a heady, high-spirited energy that carries into the climactic fight scene, a dizzy blur of excitement employing an inventive use of just about every weapon imaginable.

It's awfully pretentious when people say you've got to see a movie in a theater to enjoy it, however, with these three gems, the advice is well dispensed. Unless you're lucky enough to have a dubbed print, the subtitled versions have titles that run from one edge of the frame to the other, with shitty video framing cutting off words on either end of the sentences. You can generally make out what's going on, but some of the cool fight action has been truncated along with the words, making the video experience like watching a movie through a window. There's only one really sensible compromise: learn Mandarin.

MAXIMUM ROCKNROLL MOVIE REVIEWS

KURT AND COURTNEY (GREAT BRITAIN, 1997)

Muck-raking documentarian Nick Broomfield (whose recent projects have included an almost apologetic Aileen Wournos: Portrait of a Serial Killer, and the slimy Heidi Fleiss: Hollywood Madam) has come up with another exposé, armed with no more than a tiny BBC crew and a good instinct for dirt. This latter-day Sid & Nancy (a movie which, interestingly, starred Courtney Love as Nancy Spungen) tries to sort fact from fiction in the death of Nirvana vocalist Kurt Cobain.

Nick Broomfield is like an unassuming British version of Geraldo Rivera. Willing to follow rumor, innuendo, and suspicion to their limit, he's more appealing than even-handed. But that doesn't matter, because whatever sleazy controversies he explores are always fascinating, one assumes that MRR readers, regarded for their intellect and worldliness, can separate fact from fiction in a movie like this.

A while back, it looked like you wouldn't get a chance to do even that. Lawyers representing Courtney Love (she's apparently accustomed to getting her way) demanded the film's withdrawal for the inclusion of several Nirvana tunes. Broomfield re-edited the documentary, but then new threats (based on possible libel) continued to dog the film. Some of you may remember how the premiere local engagement enjoyed sellout shows, the concern being that its first weekend would be its last.

Fear not. Roxie Distribution (managed by San Francisco's own Roxie Theater) took on the project and made sure the show would go on.

As with most conspiracy movies, it's easy to draw any number of conclusions from Broomfield's mother-lode of gossip. But it is interesting...that Courtney Love's own father suspects her, citing a long history of threats, violence, and systematic scheming to get to the top. That she reportedly commissioned El Duce of The Mentors (!) to do the killing (which he says he refused, though he claims he knows who did it). How Courtney -- driven, overbearing, and weary of her relationship with Cobain -- was not only having several affairs, but through his final days was coaching him through a se-

ries of final will and testaments. That Cobain was said to have overdosed with three times the lethal dose of heroin, yet still managed to shoot himself with a 20 gauge shotgun. How no blood was found at the site of his death, and that he left a suicide note that wasn't in his handwriting. And how, the very next year, El Duce was found dead.

And sometimes we have our suspicions about Broomfield. You don't have to see too many of his films to wonder why he follows blind alleys just for the sensationalist fun of it, or why his equipment conks out at just the critical moment of filming. But he always gives us great moments, and the El Duce interview rates as one of his best. In this case, Broomfield is lucky, the camera-shy El Duce turns out to be in a good mood, broiling steaks in his backyard. The interview is short. When the meat looks like it's done, Broomfield knows the interview is done, too.

While Nick Broomfield gives full play to the more exotic theories on Cobain's death, he settles on another, more conservative explanation: Cobain, under the control of his dominating wife, burnt out on drugs, and weary of a rock star lifestyle that was foreign to him, was driven to an early death by suicide. As his theory goes, she pushed her husband over the edge with the same blind ambition that would consolidate her own stardom.

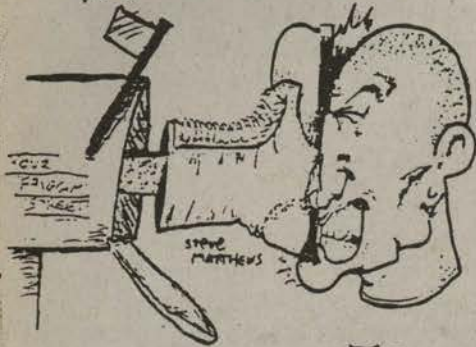
Near the end, in one of the film's memorable flashes of irony, Love (known to browbeat critical journalists into silence with death threats and physical violence -- hopefully not MRR or me) is invited to give a keynote address at an annual ACLU meeting. Broomfield, ever the shitkicker, gets up on the speaker's stand to confront her. Courtney Love? An advocate of freedom of speech? The director is wrestled off the stage.

It's more of that Broomfield magic. You may hate his methods and doubt his conclusions, but he makes for great entertainment. And occasionally he even roots a few hard-won truths out of the dirt.

—Steve Spinali

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MUSIC REVIEWS

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FUCKINGCOM - "Hesitation" EP

The heavy shit in the realm of DEVOID OF FAITH hardcore. This is no ugly stepchild to all the other killer stuff coming out on Prank Records right now, so check out the goods. (TJ) (Prank, PO Box 410892, San Francisco, CA 94141)



ACCION MUTANTE - "Y No Hai Remedio" EP

Crustcore with some slowed-down metal-laden parts that seem to stand out more than their faster parts. I remember their earlier releases being more memorable, but this is good too. Their song "Wiesenthal" is fucking killer. (MW) (Profane Existence, PO Box 8722, Minneapolis, MN 55408)



AFI - "A Fire Inside" EP

Local faves dish out some decent melodic hardcore with goth overtones. Boy, have these guys become huge here. Still a strong live band, too. Cool points for their cover of the CURE's "Hanging Garden". The track "3 1/2" is the stand out amongst the originals. An EP a notch above their last LP. (RL) (Adeline, PO Box 11470, Oakland, CA 94611)

AGROTOXICO - "CAOS 1998" CD

This is the kind of release I used to get when Tim was assigning vinyl. Some band from a country I've never been to, songs I've never heard on record or live (and I see a lot of bands and listen to a lot of records, relatively speaking), but when I put these records on I realize that I do share something with these bands... PuNk RoCk! AGROTOXICO is South American hardcore sung in Portuguese, and even though I couldn't really make out the lyrics (my Spanish is bad and my Portuguese is worse) I can say that they sound like a more melodic version of LOGICAL NONSENSE (ah-ha-ha, I'm reaching, you caught me). Nothing too great, but if you have the extra cash then maybe you can help support the scene. (JV) (Red Star, C.P. 4861 - S.Paulo/SP cep:01061-970 - BRASIL)

AIRBOMB - "Lookout" CD

From the looks of things, this band is from England and they serve up some mighty fine punk that's a mix of the COCKNEY REJECTS and the SEX PISTOLS, with just a touch of GBH. A couple of the songs are in the "whatever" category, but overall the eighteen songs on this CD deliver the goods. (RM) (Retch, 49 Rose Crescent, Woodvale, Southport, Merseyside, ENGLAND)

ALTERZIONE - "In... Disciplina" EP

Pretty standard fare, early-'80s-influenced hardcore, kinda sounds like NO FRAUD or something that would've been on the "Welcome to 1984" compilation. I'd love to tell you what all of the screaming is about, but I don't speak Italian, and there's no translation, so... (PB) (Korto Circuito c/o Antonio Italiano, Via Rio Rosso, 37 98040 S. Pietro Di Milazzo (ME), ITALY)

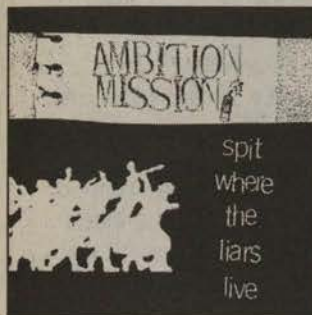


ANAL MASSAKER/MEATSLAVE - split EP

I started off with the ANAL MASSAKER side and the corners of my mouth began to curve upwards, there's a word for when that happens but I just can't think of it right now. Needless to say, I was impressed by the eight brutal and grinding cuts inflicted by this band on my noise-addicted ears. These songs come fast and furious and there's no time to start your posey heavy metal head-slamming to this shit. Just when I thought I had heard the best side of this split, I turned it over, and all of my neighbors began to bang on our adjoining walls! The ANAL MASSAKER side brought to mind the band FISHY, and the MEATSLAVE side brought to mind a band called EXCRETED ALIVE. Both bands had a touch of FULL NOISE NINE—ahhhhhh, buy it. (JV)

(Nat.Tokyo Store Shinmei Building 3F, 7-33, Nishi-Shinjuku 7, Sinjyuku-ku, Tokyo, 160-0023, JAPAN)

MUSIC REVIEWS



AMBITION MISSION - "Spit Where the Liars Live" EP

I really like the youthful energy and aggression of this record, also the thoughtful observations on growing up and what that means in this community. Unfortunately, the music didn't quite strike a chord in me as well. Like a mix of snotty drunk punk and CRIMPSHIRE. If that sounds good to you, then by all means get it, but to me they

seem like a band I'd rather hang out with than listen to. Not a bad thing, just not mine. (BG)

(Disgruntled, 827 Somonauk St, Sycamore, IL 60178)



ANTISOCIAL BEHAVIOR/LEGION OF DOOM - split EP

ANTI cough up two songs of the crusty-grindcore persuasion. Pretty good, especially their second song, "Distant Future." LEGION OF DOOM are pretty fucking over the top, reminding me of FORCED EXPRESSION at times. Good intro to these two Wisconsin bands. (MW)

(Subordi-Nation, 1707 Burdick St,

Oshkosh, WI 54901)

BANNER OF HOPE - "Behind a..." CD

Man, the singer of this band has the biggest mohawk I've seen in quite some time. From the photos in the insert, it looks like it's a good two feet tall. Damn, when that's wet it must be heavy as a mofo. Anyway, the opening song on this sounds like the Kit-Kat jingle, you know, "Give me a break, give me a break, break me off a piece of that Kit-Kat bar," but with Beki Bondage on vocals and lyrics about getting drunk and way too many lines that rhyme. As for the other eleven songs, think VICE SQUAD and MERE DEAD MEN, with none of the songs being out-and-out terrible or that memorable. But forget all that, because they do this one song called "Ace of Spades". Oh man! It rocks sooo hard! Dude, it'll make you want to pogo in beer, kill cops, your parents and yourself! I've never heard anything like it in my life! Hey wait a second. What's that? It's a MOTORHEAD song! Never mind. (RM)

(A.D.D., 37B Hussa St, Lower Level, Linden, NJ 07036)

BLADE CRASHER - "700 Club" EP

Weird name and a weird title don't add up to a shitty record. What you get is great, mid-'80s style, fast straight-edge hardcore. Reminds me of the speed and recording quality from the old "X Marks the Spot" comp that has UPFRONT and WIDE AWAKE on it. These guys are obviously retro, but they got damn good break downs and the recording quality (really raw and rough) adds to the energy. Good shit. (MW)

(Young Blood, 217 W Main St, Ephrata, PA 17522)

THE BEES/THE PRIMITIVE ROLLERS - split EP

Both of these bands have one thing in common, a guy named Dave James who plays guitar and bass, does some vocals and wrote three of the four songs on this EP. The other thing is THE HEARTBREAKERS influence. The BEES have the early-period HEARTBREAKERS going on, playing some fast, catchy garage punk songs. The PRIMITIVE

ROLLERS got the later-period sound when things were moving a little slower. Both bands are recorded terribly, which is too bad. The PRIMITIVE ROLLERS get extra credit for their two songs "Don't Blame Me" and "Who's to Blame". Probably some in joke we're not meant to understand, but I'm laughing anyway. (CK)

(Pelado, 521 W Wilson #B202, Costa Mesa, CA 92627)



BEN GRIM/SLURR - split EP

BEN GRIM, whose last single I was quite fond of, give us two more enjoyable pop punk ditties with "Cloud Nine" being pretty damn cool. A downright great pop tune. SLURR reminds me of J CHURCH, but not as good. But still decent. Definitely worth it for BEN GRIM. (RL)

(Crashbox, 235 South 11th Avenue, West Bend, WI 53095)



BLOODBROTHERS/STILETTO - split EP

I think the "no frills" approach to the packaging on this record will throw some people off (there is no sleeve, only a red vinyl 7"), but the music contained within is incredible. STILETTO is a great all-female melodic emo rock trio, full of raw emotion. BLOODBROTHERS are pretty amazing, too. Fast and noisy chaotic punk similar to the DEATH WISH KIDS or AREA 51, with layered multiple vocals that sound like Jake FILTH, Jesse BLATZ and Lyz ANTISCHISM all screaming at once. Just wished there had been a little more to look at, ya know. (PB)

(Crash, 6729 Raiston Rd, Bainbridge Island, WA 98110)

BLUE MEANIES - "Live" CD

It's a shame with all the jump-on-the-bandwagon punk-ska bands floating around that the BLUE MEANIES haven't gotten the attention they deserve. What makes the BLUE MEANIES special is the fact that they've always been more punk than ska, and why surely having fun still sound pissed off. This disc captures those special qualities really well. Now, normally I'm not fond of live recordings, but this one sounds great. This is one booty-shakin' disc. Oh yeah, it's 75 minutes long, which probably explains why it's not on vinyl. (JF)

(Asian Man, P.O. box 35585, Monte Sereno, CA 95030)

MUSIC REVIEWS

THE BLAGGERS - "On Yer Toes" CD

This is a collection of this English anarcho-punk band's early releases. The CD leaves off 3 songs from the first LP and includes a rare 6-song promo 12" and another EP, so there's 24 tracks all together. It's an OK release, though you get the impression that they were a bit "thick" and I ain't talking about the sound. (MM) (Mad Butcher, Pater-Klepping-Str. 18, D-33154, Salzkotten, GERMANY)

THE BOILS - "When the Sun Goes Down" CD

Wow! This is one blistering piece of plastic! Socio-political lyrics with one hell of a bite! At times, there's an almost LOWER CLASS BRATS feel to some of the tunes, and at others, a MURPHY'S LAW/NYHC kinda thing goin' on! I'm groovin' on the sin-a-long chorus, baby! Most of the songs run right into each other! Hey, Buddy! Thanks fer not wasting my valuable time with unnecessary and annoying pauses in between songs!!! But at eight songs, I think it's a little skimpy! Skimpy CD = skimpy review! So, there!!! (JB) (PO Box 1751 West Chester, PA 19380)



BORIS THE SPRINKLER - "I've Been Hittin' on a Russian Robot" EP

Maybe with an EP on Lookout, BORIS THE SPRINKLER can start getting the respect outside of Green Bay that they deserve. "Russian Robot" is catchy, "Do the Go" rocks, and with "Got the Time", an answer song to the SAINTS' "No Time" has finally been spawned. Not the blind-

ing genius of "Kill the Ramones," but I'll call it genius nonetheless. Contains the requisite Wisconsin cheesiness that causes such deep battle trenches to be drawn between BORIS T.S. believers and non-believers. Credo! (DD) (Lookout!, PO Box 11374, Berkeley, CA 94712)



BROTHER INFERIOR/WHOREHOUSE OF REPRESENTATIVES - split EP

It's a weird thing, but I felt like I could review this without hearing it. Like I knew these bands and this label well enough to do it blind. Not that I did—but there was certainly a lack of suspense there I think worth mentioning. Black-and-white poster sleeve, political graphics, political samples. Weird,

because it's not like I don't agree with most of what they're saying, but it's just so... known. BROTHER INFERIOR rock, of course. Maybe I'll just toss the cover, and play the record. (TM) (Profane Existence, PO Box 8722, Minneapolis, MN 55408)

BROCCOLI - "Chestnut Road" EP

Probably one of the most under-rated melodic punk bands in England. Four fantastic songs, all catchy and unique in their own ways. While there are still remnants of JAWBREAKER and LEATHERFACE, there's really no one like the BROCCOLI. At least there's no one doing this kind of music this well. But Grant really should pay Nicole back. (LH) (Crackle, PO Box HP49, Leeds LS6 4XL, UK)

BUCKWEEDS - "Cool Songs to Shag On" CD

This Belgian band has the right idea, and can be fairly funny at moments. Vulgar and stupid in the right way, but a tad limp in more important areas. Unfortunately their covers blow the originals away, the QUEERS, "I Only Lick Butt", and "Beat the Meat" by the RIVERDALES are turned pop-less and hard, but their hope to sound like an all-American smut-punk band is too intentional and obvious. Oh well, like I say, "the right idea". Not bad. (RY) (Smokin' Troll, 48 Llwyn Beuno Bontnewydd Caernarvon, Wales LL55 2UH, UK)

BUDGET - "Eepee" CD EP

I was into these guys single a few years back, and this is decent, although the ALL/DSCENDENTS thing is really prominent here. Mixed by Bill Stevenson, too. A good release, but this is no Milo and company. (RL) (Wonderdog, PO Box 1493, Simi Valley, CA 93062)

CAUSTIC SODA - "Femalevolence" EP

Side A sounds a little like speeded-up JAWBREAKER. On the second side the singer has a kind of a PSYCHEDELIC FURS quality in his voice. Side AA flat-out sounds like PSYCHEDELIC FURS. This is emo in case you haven't figured that out by now. (DP) (Crackle!, PO Box HP49, Leeds, LS6 4XL, UK)

CAUSTIC SODA - "Music From the Motion Picture" CD

Australian pop punk that is often very reminiscent of early JAWBREAKER. Gruff vocals and everything. Pretty decent production for this sort of thing. Personal emo-type lyrics as you would expect. (LH) (PO Box 331, Moonee Ponds, Victoria, AUSTRALIA 3039)



CEASE/CLAIRMEL - split EP

The CEASE song is one long, long trip (or is it "spiral"?) into despair, madness, etc. "Subdued" just reeks of metal and alienation, as the singer lopes through a variety of hardcore/metal styles. CEASE drips toward the end into DYSTOPIA-like tense barbarism but with half the stoniness and a fourth of the kick (sorry, razor blade sold separately). CLAIRMEL does nice melodic punk, like 411 in a jacuzzi with JAWBREAKER. The singer's strained voice makes him sound like a sincere asthmatic. I feel sorry for him, but it sounds cool. Lozenge (the label also does a fanzine of the same name)? (AC) (A.D.D., 7309 N Huntley Ave, Tampa, FL 33604)

MUSIC

REVIEWS

CEREBOS EXPRIMIDOS - "Cerebrator" LP

These bad Spanish punks have been rocking the airwaves 'round the world for many a year. While this LP is by no means ground-breaking, it still has some STOOGES riffs that, with the right amount of drugs and alcohol, will have you lurching around the room. (BR)
(Munster, Adro 18107-20000 Madrid, SPAIN)

CHAOS U.K. - "The Chipping Sodbury Bonfire Tapes" CD

A band that has graced the back of many a motorcycle jacket, usually misspelled as "CHOAS U.K.", which might earn them some kind of folk-hero status in the murkier corners of the punk underworld. "Chipping Sodbury" is an entry in their sizeable back catalogue that was released earlier in the '90s, now available on compact disc. It's really something, you can hear every mangled chord and throat-gargle in crystal clear digital audio, free from all the annoying pops and scratches. It's thrash, baby, thrash—as if you needed to be told. Metal guitar corroding around the edges, a singer taking his voice to new heights and depths, and a drummer struggling to keep pace with it all. "Too Cool For School, Too Stupid For the Real World (Let's Form a Band)" has to be one of the best punk rock song titles ever conceived. (JH)
(Creative Man, 3619 Motor Ave #280, Los Angeles, CA 90034)

CHAOS U.K. - "Short Sharp Shock" CD

This has been available as an import CD for years, hopefully it won't be \$20 in mailorder-land anymore. What ya got here is late-80's UK No-Future-inflected hardcore punk that'll kill any cop ya got livin' inside a ye, boyo. Pretty much cleared the table for this sort of stuff, although a few hundred subsequent xeroxed 7" would seem to argue the opposite. I am beaten. Does anyone out there know who MICHELLE SHOCKED is anymore? (RW)
(Creative Man, 3619 Motor Ave #280, Los Angeles, CA, 90034)

CHESTER - "Six Sick Songs For Swinging Cats" EP

Lo-fi punk with lots of distortion on this 4 track recording. The pick hitting the guitar strings is louder than the distorted amplifier they use. Mostly female vocals singing about wacky stuff like space travel, aliens, cereal, and a friend who moved. (MM)
(Smoking Troll, 48 Llwyn Beuno, Bontnewydd, Caernarvon, LL55 2UH, UK)

CHINESE TAKEAWAY - "Fuck Billboard... We're the Stars" LP

This is good, solid, mid-tempo melodic punk rock with a bit of an edge. The '77-style sing-along parts with male and female vocals are pretty cool. The first ANTI-NOWHERE LEAGUE record comes to mind musically, but thankfully not lyrically. Nice cover of the RUTS' "Babylon's Burning" as well. (MM)
(New Life Shark, PO Box 700 320, D-44883, Bouchum, GERMANY)

CHOPPER - "Last Call For Dancers" CD

This English pop-punk outfit suffer from the deadly play-as-fast-as-humanly-possible syndrome. As if a song won't be as valid, sincere, or punk if it's slower than coffee-jittering speed. Unfortunately, this approach can make all the songs seem to blur together after a while. They do write decent songs and are hum worthy, they could just benefit from the occasional shift of gears. Not bad. (BG)
(Crackle, PO Box HP49 Leeds, LS6 4XL UK, ENGLAND)

CONE - "Smile For Me" EP

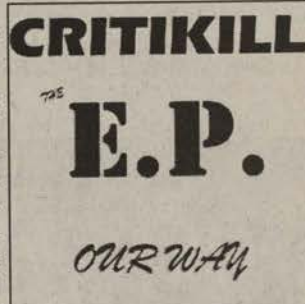
Well executed, but not entirely memorable. At one time this coulda been thrown in the genre known as pop-punk, but that's too ambiguous... four fast songs that dangerously border on the void of the Fat Wreck sound, but manage to keep enough spin on their sound to avoid being lost in an oblivion of sound-alike music. (IM)
(Crackle, PO Box HP49, Leeds, LS6 4XL, UK)

COWBOY KILLERS - "Thank You, Fuck You and Good-night" CD

I wish we could all collectively decide to pretend Elvis never existed for a while. Just put him to rest for a few years and start using another dead pop icon, like Marvin Gaye or Herb Caen, for album covers. I'm so bored with Elvis Presley. But what can I do? Sigh. Yes, Elvis (in his shaking-hands-with-Nixon photo) graces the front of this CD. What most fascinates me about this album is how often Beddis, the singer, can sing the same thing over and over. A common technique, I know, but he actually repeats the same line twelve times in a row at one point, interspersed with odd variations on "whoa" and "yeah." This album is pretty spastic at times, a bit monotonous at others. They have that "past their prime" sound some seasoned bands pick up along the way, but I like them in the same way I sometimes like the SUPERSUCKERS. (AC)
(Rejected, 9 Woodlands Ave, Dun Laoghaire, Co. Dublin, IRELAND)

CRITIKILL - "Our Way" EP

This wouldn't be too out of place on BYO, back when they put out vital releases. Sounds like old SOCIAL DISTORTION mixed with YOUTH BRIGADE-style choruses. I like it. It has a classic feel to it. The lyrics are simple, yet effective and unpretentiously concerned-sounding. It sounds energetic and uplifting. Oh yeah, for what it's worth, they are from France, too. One of my favorites this issue. Don't let the name scare you off, this is worth searching out. (BG)
(Negative, 80 Avenue De St Ouen, Paris, FRANCE)



DEAD SEA SQUIRRELS - CD

Oh God, what is this all about? I guess in some ways the music is like the DETONATORS or something. Really dumb old-style punk lyrics with song titles like "Murder Rape", "Chain-saw" and "Party Crew". Whatever. (LH)
(1983 Hoyt, Muskegon, MI 49442)

MUSIC REVIEWS



DAGOBAH - "The Garage is Off Limits" EP

Really crisp-sounding pop-punk from England. It's pretty decent, but all the Star Wars and Kung Fu references get quite annoying. The production is very strong, and the less obvious pop punk songs really stand out. Overall though, I'd be interested in seeing what they do with their next release. (BG)

(Crackle, PO Box HP49, Leeds,

LS6 4XL, UK, ENGLAND)

DEAD BOYS - "All This And More" LP

What's with all the DEAD BOYS releases lately? This was put out from tapes that Cheetah Chrome had from live shows at CBGB and in SF in '77 and '78. I usually equate "live" with more intense and faster-than-studio versions, but some of this sounds downright slow to me. Not that that's a bad thing; most of this rules in my book. The sound quality is way shitty (it makes the same sound as my cassette player in my car stereo right before the tape gets munched), but that's to be expected from twenty year old tapes. "Down in Flames" rocks. Same for "Search and Destroy". Lotsa feedback. Some of the between-song banter makes it sound like there are only twenty or so people in the audience. Those are my favorite kinds of shows. Sucks for the bands, but I get to watch the show and have room to move about and my beer doesn't get spilt. Even tho the label didn't see fit to kick down an extra copy for yours truly, I'm gonna go down to Amoeba and buy one to contribute to Cheetah's retirement fund. If you're a DEAD BOYS fan you should too. And if you're not, it's worth it alone for the cover shot of STIV BATON hockin' the biggest, nastiest, punkest, greenish-brown loogie you've ever seen. (DP)

(Bomp, PO Box 7112, Burbank, CA 91510)

DEAD LAZLOS PLACE - "Lonely Street" CD

Residing somewhere in between SAMIAM and PEGBOY, these folks have a good blueprint (besides the occasional Epitaphism). Where they choose to go with it isn't the most exciting place, but it could be much worse. They are extremely tight, if at times a bit slick. I don't know, it's good for really fast melodic (not exactly poppy) punk. I can appreciate the music, if not the borderline offensive graphics (do you really need to put lots of breasts on your artwork to help it sell?). Besides that, it is decent overall. (BG)

(New Red Archives, PO Box 210501, San Francisco, CA 94121)



DEATHCHARGE - "A Look at Their Sorrow" EP

It's no wonder why their name is similar to DISCHARGE, they got that energy. Though DEATHCHARGE seems to be making points about the atomic bombings on Japan in '45, I think the suffering is prevalent in any mass air strike of today—these pains are real. (TJ)

(\$5ppd: After The Bomb, PO Box

66876, Portland, OR 97290)

THE DECLINE - "The Loaded Gun..." EP

I swear all my teenage angst of growing up in white, conservative O.C. floods back with each of these Hostage Records releases... From the suburban underground, the DECLINE trigger the true spirit of '80s SoCal hardcore with the guilty pleasure of U.K. imports: BLITZ and G.B.H. True grit, alcohol and catchy backin' vocs will keep the DECLINE from fallin' off your turntable too soon. Ha, I bet the security guards at the Lakewood Mall give these punks hell, or maybe it's the other way around. Say, why don't you punk rockers get in the van and trek north to S.F., so we can rip it up! (DL)

(Hostage, 7826 Seaglen Drive, Huntington Beach, CA 92648)



THE DERITA SISTERS & JUNIOR - "Abusement Park" CD

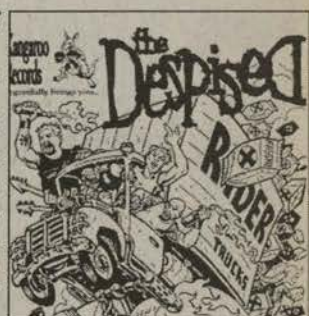
Oh, words cannot describe how bad this band utterly and thoroughly sucks. Now, I know we say that a lot here, but I mean it this time. This band really, really, really sucks. This was recorded in Hollywood but released in Germany, so I'm kinda hoping that they're foreigners without a good grasp of English and that would explain the absolute retardedness of their juvenile-ass lyrics. Included on here are songs about how only closet homos like football, being jobless, having a serious bad wedgie (bad enough to write a whole song about), getting drunk, not giving a shit if the girl comes, the homo hanky color code, and how gun owners are assholes, all with a background of shitty, generic, mostly mid-tempo punk that is filled with riffs stolen from bands that are actually good. There's a song about butt fucking girls with the lyrics "Gotta give it a whirl a little fudgy swirl/The night is young, don't sleep 'til you've had fun/Put a condom on your weiner gun". Now if anyone comes at me with a weiner gun—condom or no—I'm pullin' out my Colt 45 and blowin' that motherfucker to oblivion. Yeah, I'm an asshole with a gun. In the NRA too. Actually there is one good thing about this disc. The cover photo shows the band in front of a roller coaster, all hanging from ropes, dead. (DP)

(High Society, St. Petersburg Str. 4, D-18107, Rostock, GERMANY)

THE DESPISED - "Scourge of the South" EP

Damn! These guys, based in Atlanta, sound pretty pissed off. There's five songs of fast and thrashy, yet catchy, punk with thick guitars and gruff vocals, that brings to mind the power of LIMECELL or COCKNOOSE. For those still in doubt, they've got a song called "Two Pigs Down" and another called "Blow Up the Courthouse". Recommended. (RM)

(Kangaroo, Middenweg 13, 1098 AA, Amsterdam, NETHERLANDS)



MUSIC REVIEWS



THE DESTRUCTOS - "Self Destruct" EP

These guys are all over the place. On the first side, they punch out two rockers a-la DILLINGER FOUR. These two songs could've made a great single on their own. On the flipside, they jump around the musical spectrum a bit too much. The first song conjures images of NUISANCE, with the punchy-pop song pulled along by gruff vocals; then they do a more low-fi, guitar-driven number, and from there go into a short hardcore song. Despite their identity crisis, the DESTRUCTOS put together a very impressive debut 7". Each of these songs is great. They're gonna excel at whichever genre they choose (or even if they decide to shake shit up and defy the carefully made categories of punk). (IM) (\$4: Self Destruct, Flat 2R, 29 Crathe Dr, Partick, Glasgow, G11 7XE, SCOTLAND)

DICKS - "Kill From the Heart" LP

What can you say about this? It's a crime this had to be bootlegged instead of being re-released, because everyone really needs to hear this one. This is truly one of the rowdiest bunch of shit kickin' commie fags to come out of the Lone Star State. Good sound quality, one-sided silkscreened cover, inserts and lyrics—what more do you need? Only problem here is there's no info on where I can get one. Bummer. (DL) (no address)

DIMESTORE HALOES - "Everybody Loves You When You're Dead" EP

The accompanying blurb claims the HALOES are "one of the most important punk bands of the '90s"; it's a claim only a dedicated fan could make, but on their latest, the band continues their rockin', flailin' brand of mid-to fast-speed three-chord punk. The vocals are snot-nosed and melodic in a SOCIAL DISTORTION-ish kind of way, but you sense these guys have credibility and believe in what they sing. Three of four songs have a nasty bite to them; only "Hopelessly in Hate With You" seems to flag in inspiration. Above average for pop-punk aficionados, and fans of the band probably won't be disappointed. (SS) (Pelado, 521 W Wilson #B202, Costa Mesa, CA 92627)



DINKS - "Rocket to Ruin" EP

This sounds like the HANSON BROTHERS. "Rocket to Russia"-style cover and six RAMONES-style songs. I like "She's a Vegetable (Yeah Yeah Yeah)" and "Do You Wanna Be My Girlfriend" the most, but they're all pretty good. I'm not just saying that to keep them from sending some guy named Vinnie over to break my kneecaps. If you're annoyed with the whole RAMONES rip-off thing this is probably not for you. (DP)

(Gonna Puke, Via Monteverdi 43, Palermo 90145, ITALY)

DISAGREE/OPPRESSED CONSCIENCE - split EP

O.C. are crusty-thrash with a recording quality that fits their style perfectly. Not too dirty, not too over-produced, but just right. DISAGREE are not really my style. They have some great ear-rupturing high vocals but the music never really seems to get off the ground. I'm sure if you like mid-paced crusty thrash, you'll like em. The record has a lot of information about the deforestation on Lubicon Nation's land too. (MW) (TSB c/o Simon Pare, 827 Goldbourn, Greenfield Park, Quebec, J4V 3H4 CANADA)



DISCOUNT/CRETTIN'S PUDDLE - split CD EP

What more can I say about one of the few band's in the rock and roll world that matters. DISCOUNT! Two more great tracks including one great guitar/vocal number and two previously released tracks. CRETIN'S PUDDLE sound like a Fat band with Olga from TOY DOLLS singing. OK, but not great. (RL) (Shagpile, 24 High St, Northcote 3070, AUSTRALIA)

DRIPPING LIPS - "My Heaven/Once Upon A Time"

Old-time, straight-arrow traditional punk with Brian James (I assume of the DAMNED, maybe?). Again does a take on the Detroit rawk thing but not in any particularly original or inspired way. Shit, the DAMNED did their take on this way better on their first LP friggin' years ago. So... what's the point? I dunno. (JY) (Alive, PO Box 7112, Burbank, CA 91510)

DRONES - "Temptations of a White-Collar Worker" EP

Only at the peak of the disco era could a self-respecting punk rocker have called himself "Pete Purrfect" or "Gus Gangrene" with out lookin' like a jerk—but there they are, right on the back cover. Hailing from the wilds of Birmingham, the DRONES were an early front-runner in the English punk rock sweepstakes, combining ace songwriting, clear vocals, and gutsy music in a way that few of their contemporaries could. The band released a few classic twist'n'burn singles and a great LP—which still sound current, nearly two decades after they were recorded—before their inevitable decline and demise in the mid-'80s. What you've got here is a (colored vinyl) reissue of their self-produced first EP, recorded in mid-'76 and released the following year, containing some of their best and rawest material—"Lookalikes", "You'll Lose", "Hard on Me", and the anti-royalist "Corgi Crap". All four of these tracks appear on the highly-recommended double-LP reissue "Futher Temptations". You ought to hunt that down first, but this is a still a neat little historical artifact. (JH) (Data, 28 Silksby St, Coventry, CV3 5FX, ENGLAND)



MUSIC REVIEWS



DS-13/SIC TRANSIT GLORIA MUNDI - split EP

Hey you... yeah you, skimming the reviews. Come here, I got a little secret to let you in on. There's this band called DS-13 from Sweden who kicks fucking ass the way VORHEES or older Boston-style bands used to. They mix a good blend of melody, speed and energy that works damn well. They have a full EP out too (which I think actual-

ly is a better representation of them than these tracks). S.T.G.M is kick-fucking-ass Swedish hardcore ala the Uppsala style DIS-thrash bands. Overall a damn good record. (MW)

(Hepatit D c/o Johnny Christiansen, Möllevångstorget 5 C, 214 24 Malmö, SWEDEN)

ENTROPIA/AUT OF STEP - split EP

Gli ENTROPIA sono intensi, lucidi, come un sogno vivido. Hanno una velocita' tensa e impassionata. Non c'e' la leggerezza, ma neanche sembrano despondenti. Gli AUT OF STEP fucking rock! Una velocita' manica con lirici buiosi e poetici. Ho tanto rispetto per l'uso della lingua italiana in questo modo-spesso la melodia della lingua stessa interferisce colla durezza del punk-rock, ma qua si sente solo la caos del ritmo. Translation: this is crazy, fast, nihilistic Italian hardcore. The best I've heard since CONTROPOTERE. No lyrics in English, so go buy a friggin' dictionary. (AC)

(Tenia, c/o Luca Mentasti, Via Liancourt 30, 22077 Olgiate Comasco (CO), ITALY)



THE DUKES OF HAMBURG - "It's My Fault/Little Lover" *

Finally, a DUKES OF HAMBURG record that comes close to that great live sound they have. In fact, this sounds so good, it could have been recorded in 1965. Garage rock like it should be: fun, frantic and danceable. Yay! (CK)

(Screaming Apple, Dustemichstr. 14, 50939 Köln, Germany)

ENVY - "From Here to Eternity" CD

Oh, baby, I really hope this comes in a vinyl version. ENVY give a big nod to French screamo heroes FINGERPRINT with soft intros to big, huge, enormous, explosions that rage through to completion with guitars and bass battling for attention while the singer rips his vocal cords out of his throat. ENVY puts their own touch to the style with smoother, prettier intros, and crisper, more distinguishable fast parts. All this from one hell of a label... (TH)

(H:G Fact, 401 Hongo-M, 2-36-2, Yayoi-Cho, Nakano-ku, Tokyo 164 JAPAN)

ELECTRIC FRANKENSTEIN/L.E.S. STITCHES - split EP

Damn. I got all excited when I saw that I was finally getting to review an E.F. release. I put on the headphones, turned on the stereo, dropped the needle on the turntable and...it's a MOTORHEAD cover. Ugh. I mean it's a better MOTORHEAD cover than BANNER OF HOPE's send-up of "Ace of Spades", as a matter of fact it rocks hard. I was just hopping for something new. Hey a guy can dream, can he not? On the flip L.E.S. STITCHES do a really rocking song called "I.D.", which sounds like the DEAD BOYS or ELECTRIC FRANKENSTEIN, but with snottier vocals. I'd buy this. (RM)

(Devil Doll, PO Box 30727, Long Beach, CA 90853)

ENEMY SOIL - "Fractured Theology" CD

Hot off the heels of their Clean Plate CD comes this 3" CD on P.E. Far East. They bless us with more blast beat-driven powerviolence anthems to scare our neighbors with. Really excellent production brings out the true brutality of this band, especially in the slow grinding parts. Their lyrics continue to impress me as well, very well-written, complex criticisms of this pathetic society we exist in. Truly a great band with a lot to say. Come back to Fiesta Grande '99 guys, okay? (TS)

(Profane Existence Far East, 35 Sannaicho, Sennyuji, Higashiya-maku, Kyoto, 605-0977 JAPAN)

ENGLISH DOGS - "All the World's a Rage" CD

This is a joke, right? I guess the very metal this band has been doing for the past couple of years wasn't paying the bills so now they're trying to sound more like PROPAGHANDI et. al. meets KORN or something. "Whoooh ohhhh! The Warped Tour, dude! Extreme sports bro!" What a crock of shit. (RM)

(Impact, , PO Box 50550, Phoenix, AZ 85076)

EQUATION OF STATE - "Exploded View" CD

Explosive HC with great screeching vocals. The passion and feel of MILHOUSE, yet coming from ol' CANADA. Captivating 90's HC. Check them out. (TJ)

(\$6; Subprofit c/o Richard Lafortune PO Box 34029, Scotia Sq R.P.O., Halifax, NS, B3S1, CANADA)

EVERYBODY GETS HURT/STRONG INTENTION - "It's All About Numbers" split EP

This STRONG INTENTION side sounds initially like a crusty hardcore release, but after a few songs it turns into a hybrid of the sXe hardcore some of the sleeve art suggests. Very interesting actually, I like the mixing of what in the Bay Area are two completely different scenes. It reminded me somewhat of VILE, who aren't as interesting I'll admit. The second side is EVERYBODY GETS HURT and they are a very metal version of hardcore that actually sounds more like MEGADEATH than any punk group I can think of. "You feel lucky punk?" (JV)

(Adam Wright c/o Fistfight, PO BOX 364, Hagerstown MD 21741-0364)



MUSIC REVIEWS

EXCRUCIATING TERROR - "Divided We Fall" CD

Words cannot describe how fucking good this full-length is. Anybody who has ever been blessed with seeing these guys live know that these fuckers are not fucking playing around. This is the only grind band I've ever honestly been able to say has come close to NAPALM DEATH's "From Enslavement" LP. Yes, this is that good. It even tops their first CD which I thought would never happen. Every band should just quit right now. (MW) (Pessimiser, PO Box 1070, Hermosa Beach, CA 90254)

EXTINCTION OF MANKIND - "Scars of Mankind Still Weep" EP

This German crust band with crossover punk tendencies has more gray, spinning pentagrams for you. Their slow, metally intros kicking into more-driving punk doesn't fall from their previous convictions, musically or politically. EOM still weeps because of the lies fed to us, the common folk, and that man's weakness will be the extinction of mankind. (TJ) (Profane Existence, PO Box 8722, Minneapolis, MN 55408)



THE FACET - "Established Watchers" EP

This is a good find. Raw-throated melodic hardcore in the vein of ADMIRAL or even SOULSIDE, yet a bit rougher. It is really fresh and honest sounding. It stays pretty mid paced throughout, which is perfect for this brand of angry, optimistic punk. Another good thing out of Colorado. Check them out. (BG)

(\$3: Seven Lucky, PO Box 9546, Denver, Co 80209)

FALLOUT - "Spit on the Innocent" CD

By far the most punishing thing I've heard all month. In-your-face, 1,000-mph, high-energy fast core mixed in with some heavy break downs. FALLOUT are by far Australia's best-kept secret, and if you've missed their 10" and EP, you're missing out. In five years you're gonna wish you knew about these guys. Great lyrics, great music, great samples, great live track... an all-around great full-length. (MW) (Grand Theft Audio, 501 W Glenoaks Blvd, #313, Glendale, CA 91202)

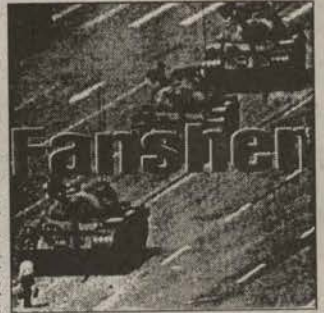
FALSIES - "Hate You" CD

I really hate it when one single sound repeatedly stands out on a recording. On this CD, it's a drum (a flat sounding snare) that's more pronounced than the rest. Its repeated tat-tat-tat is driving me crazy like a tell-tale heart, except I didn't even kill nobody. Go back and turn that drum down and I'll review this BLACK FLAG, MINOR THREAT, NOFX-wannabe piece of drivel. All 26 songs. The last three tracks are acoustic and pretty funny, especially "Stacey Has Pee-Pee". "The Most Offensive Song in the World" I didn't find at all offensive. I think the people it would offend will never hear it. Oh, and another thing: instead of wasting time writing and recording songs about how ALANIS MORISSETTE sucks and needs to die, why don't you just kill her and be done with it. It would take less effort and probably be more satisfying than another dumb song about her. (DP)

(Imperfekt, PO Box 2846, Columbia, MD 21045)

FANSHEN - "Song Check" EP

FANSHEN is playful in a soul-searching sort of way. Lots of crazy screaming you can understand just well enough. Unexpected changes. Eerie spoken samples which lead into delicious hardcore mayhem. Hearts in the right places. The literature is thoughtful enough to provoke real interest in the political implications. What looks like poetry in the liner notes is, in fact, poetry, read in that coffee-shop voice that Mykel Board so aptly mocks on the "Less Rock, More Talk" spoken-word compilation. The idea is pretty rad, but the weird uplifted pronunciation of "hot" disturbs me. A sense of relief surges when they return to the blistered, unpredictable hardcore (BORN AGAINST-school). I strongly advise Gravity fans to pick this up. (AC) (Slaughterhouse, 4 Delmar Ave, Morris Plains, NJ 07950)



FALSE CHARGE/NAKED CHARGE - split EP

This is a pleasant surprise. I was expecting more of a generic grind thing. FALSE CHARGE are sort of like NAUSEA or that era of nearly-metal, but not quite quite hardcore. NAKED CHARGE are very similar musically. But the vocals are so rambling and all over the place it almost sounds like stream of consciousness. Mo-hawks and funny hair? They would be huge if they were from New York. (LH) (no address)



THE FATAL FLYIN' GUILLOTEENS - "New Iron Fist" EP

I really like the singer's vocals. They are almost spoken in an unaffected way which to me is how punk should be sung. The music chugs along behind the vocals, but makes too many attempts to break free by wanking. Ugh! A little to arty for me. (CK) (Twistworthy, PO Box 4491, Austin, TX 78705)

THE FORGOTTEN - "Veni, Vidi, Vici" CD

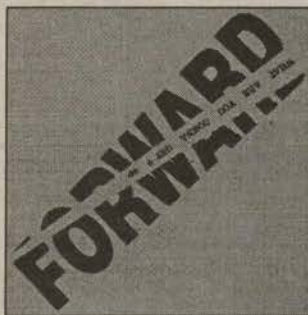
Another one of those strapping, red-blooded punk-meets-oi bands that fills out the bill at WORKIN' STIFFS shows—at least they're working that particular kinda sound, and there seems to be quite the audience for it around these parts. Blue-collar lyrical concerns, mid-tempo melodic punk in the STIFF LITTLE FINGERS mode, clean and clear production values that highlight the confident, upbeat tunes. I'm not sure if they're from the Peninsula or San Francisco proper, but they've still managed to work the Transamerica Pyramid into their band photo. (JH) (TKO, 4104 24th St #103, SF, CA 94114)

MUSIC REVIEWS

4SALE - "Fantasy Chamber" CD

This band sounds like NOFX, only not that good. All their songs have these long, slow intros that build in volume and tempo then get all slow again, with some ska and alterna-rock mixed in. I wanted to like "Fistfuck", really, I tried. I'm thinking, how could I not like a song called "Fistfuck", but it just left me kinda cold. This band is from some country that puts circles over its A's and slashes thru its O's, but I'm not sure where because it's not printed anywhere on the package. So if the millions of orders this review gets you don't reach you, don't blame me. (DP)

(Kvarts Musikk, Post Box 854, 1671 Krakeroy)



FORWARD - "What Are You Gonna Get?" EP

Rumor has it that this band has ex-members of Japanese hardcore legends BASTARD and DEATHSIDE. Rumors aside, this really doesn't sound like either band. It's more of a mid to fast paced crunching sound akin to POISON IDEA, complete with gruff vocals, metallic solos, and sing-along backing vocals. It's

definitely not what I expected but awesome none the less. My only complaint is that there are only two songs and no address, so this one should be hard to find—start scrambling, collector nerds! (TS)

(Fast Nail)

FULLBLOWN - CD

This CD starts out in a very macho rock way (on the first song) then goes completely surf. Hmmm. Either way it's pretty generic. The musicians are very proficient, but I like a little bit of roughness and ineptness. (CK)

(Speed Nebraska, PO Box 3103, Omaha, NE 68103)

FUNERAL - "Have You Seen My Leather Jacket" CD

Archival stuff, all 23 tracks, dug up by those kind folks at GTA. Long Beach punk circa '80-'81, including people who played with Rik L. Rik. Contemporaries of bands like TSOL, RHINO 39, etc. etc. At first listen, the band they remind me of most is none other than TSOL, circa the time of "Dance With Me". The band is not particularly raging and does exhibit the "creepy crawlly" quality that a lot of LA punk (especially TSOL) bands were enamored of at that time. Still there's some solid punk rock tunes like "Ant Trap" and "Please Make My Daylight Go Away" and also some sorta embarrassing ones, i.e. the dirge-like "R.I.P.". Overall this package smacks of trying to fill an entire CD of stuff that's not exactly stellar, how else to explain the presence of the goofy country tune and the bad STANDELLS cover? Still there's some solid OC-type punk rock if you're patient, but be forewarned: even the best tunes here are marred by something like a bad recording or something. Nevertheless, it's still quaint to hear a line like "Politicians are sick/They can suck my dick..." now in 1998. (JY)

(Grand Theft Audio, 501 West Glendale Blvd #313, Glendale, CA 91202)

GARAGE RATS - "Fuck Everything" EP

This punk band from Florida has a damn decent four-song EP available for you this month. In "Boot 'Em In" the GARAGE RATS sing, "It's a violent place, but what are you gonna do/Hooligans, that's me and you/Stand up angry, stand up strong/Break down the ones that don't belong." A little bit of the old ultra-violence for you! Give a listen, skins and punks! (BR)

(\$3ppd; Skanking Skull, 40101 Sherydan Genn, Lady Lake, FL 32159)

GRINGO/DEGENERATES - split LP

Really fast, thrashy punk from both of these Rhode Island bands here. Back in the late '80's and early '90s just about every band from San Diego to San Luis Obispo and all places in between here in California played this type of music. I'm talkin' the WIMPY DICKS, ASSAULT, JUNGLE FISH, DR.KNOW, SLUT VINYL, SECTION 8, APATHETIC YOUTH and JUGHEAD'S REVENGE, just to name a few. Some of the songs are better than others, the best from both bands would have made a really strong EP, but overall things are pretty repetitive and of a "been there done that" nature. (RM)

(Roachender, 91 Simmons St. #3, Providence, RI, 02909)

THE HALFWAYS - "Rockin' Time" EP

The second record blasts even more ass-shattering TNT than the first. Lets keep it up, HALFWAYS, cause we're on your scent now. Out of the hard-knocks school of punk spawning ELECTRIC FRANKENSTEIN and with CANDY SNATCHERS' lead guitarist, Matthew Odietus, this'll give you spastic little punk hopefuls and

you jaded old-timers a new reason to pay attention to the Southeast scene. Record of the month, hands down! I better have a copy in my bin, or I'll be pissed! (P.S. There was, thanks!) (RY)

(Black Lung, PO Box 7854, Norfolk, VA 23509)



HAMMERHEAD - CD

Not the AmRep band from a couple of years back, this a German band of rough 'n' melodic left who bark their way through a bracing set of basic riff-squeal-riff punk that harkens back to the chunky mid-'80s. Lyrics are all auf Deutsch, so I scratch my head as they bark about Tweety Bird or being against something bad or drinking peach-flavored urine, whatever. The songs are OK, but that vocalist sounds like he could be standing there singing with his arms folded, ya know? (RW)

(Teenage Rebel, Wallstr. 21, 40213 Dusseldorf, GERMANY)

HELLDORADO - "I Can Quit Any Time" LP

This one has a cool proto-punk sound, chunky and raw, sort of like a cross between the STOOGES and DMZ, but with good, hard female vocals backing up the musical attack. "Bloody Mary", which opens the LP, has a punishing guitar punch, but it's with raunchy tunes like "(I Want Your Head on My) Barbeque Grill" that the band shows off their personality. While I can't say individual tunes stand out, the cumulative effect (when played at full blast) can't help but give you a good ear-scouring. Decent outing, but with first-rate material they'll be a force worth reckoning with. (SS)

(Empty, PO Box 12034, Seattle, WA 96102)

MUSIC REVIEWS

HARSH/SHORT HATE TEMPER/QUILL - split 10"

Texas' SHORT HATE TEMPER have been making noise on the underground for awhile now, and the nine songs on the side they share with Finland's HARSH are demanding of attention. They are right up there with the best American hardcore has to offer the rest of the world. HARSH has potential, but unfortunately another muddy, low-end recording of Finnish crust is one too many. QUILL from Japan pack their side of this split with sixteen thrash blasts of mayhem, and threw in a cover of INFEST's "The Game" for good measure. Packaging is minimal, which seems to be trend for records I've reviewed this month, but again, the music contained within is grade-A choice hardcore. (PB)
(T.V.G. c/o Alex Brandt, PF 1219, 14963 Ludwigsfelde GERMANY)

THE HOOKERS - "Must Kill! Must Kill!" 10"

This may well be, the best month for good stuff ever! The HOOKERS want to take you down South and kick yer puny ass. These guys, or at least Neal, the one who's written to me, are actually real personable-like and kindly. When their first 7" passed through, a few years ago, he sent demo tapes to all of us who appreciated it. Awww! One of my favorites since, entirely on their true rowdy punk-rock cred, I couldn't be more stoked that Man's Ruin took notice of these guys. Beautiful 'nad-pumpin doo-doo! (RY)
(Man's Ruin, 610 22nd St #302, SF, CA 94107)



THE HOT POCKETS - "Rejected #3" EP

This is an all-star outing with members of the SPACESHITS, STIPJES, KRONTJONG DEVILS, and the GRAVEDIGGERS. Very low-fi with vocals maxing out in the red. If you're a fan of Rip Off Records stuff then you'll love this. (TG)
(High School Reject; Berlageweg 12, 9731 LN Groningen, NETHERLANDS)

IDK - "Til Death Do Us Part" CD

Well, this was better than I expected. It looked (from the cheesy macho graphics) to be just more predictable, metallic sXe hardcore. I guess it is, kinda, but it does at least have a touch of melody in it, too. Some songs hold the balance between melody and power riffs better than others. They do sometimes fall into generic hardcore football chants, but not too often. And all the testosterone running through this just makes me want to work out, but what can you do? Not as bad as I thought it would be. (BG)
(The Music Cartel, 106 West 32nd St 3rd Fl, New York, NY 10001)

INCORRECT/RODENT - split EP

INCORRECT are pissed—in a watered-down oi kind of way. Actually, I could envision some mohawks stirring shit in the pit during "Punks Are Pissed", it's pretty decent, but those other two songs ain't so hot. They go on for a long ass time too. I'm a busy woman, I don't have time to waste through all that. Maybe if I was drunk. RODENT are better, but the vocals sound like less inspired SEWER TROUT. S'alright. (JN)



(8th Dimension, 14312 Springs Rd, Woodbridge, VA 22193)

IMPACT - "Pistoleros" LP

No, not the same IMPACT as the Italian punx IMPACT; nor is it the Austrian skinhead band IMPACT, or even the Boston straight-edgers IMPACT UNIT (even if they do do a CRUCIAL YOUTH cover)—but the second album (that I know of) by the German IMPACT. For those of you that are out of the loop, they do a DEVIL DOGS/SUPERSUCKERS/NASHVILLE PUS-SY gearhead big-rock kinda thang with lyrics mostly about spaghetti westerns. Cool concept... right up my alley... competent enough... If only it rocked my socks! To quote George Carlin: "Two guys in an elevator. One guy farts. Everybody knows who did it!" Yeah, but what do you expect from guys from Bonn (Tina E.! Where are you?)? Coulda been better! (JB)
(Shoka Arora, Breite Strabe 72, 53111, Bonn GERMANY)

THE IRRITATIONS - "Motorcycle Gang" EP

My test to see whether I like a record or not is simple. If I want to listen to it again, immediately, when the record ends, then it's a good record. It may not be scientific or anything, but believe me I do listen to records repeatedly so it's my way. I have listened to this record many times. Echoey vocals that remind me of the OBLIVIANS and the music of the CANDY SNATCHERS, though probably played through some vintage equipment for that not-so-tough sound, are a match made in heaven and a good record. (CK)
(Sultan, PO Box 2, Montreal, QC, H4A 1X0, CANADA)

THE JACK SAINTS/IDIOTS - split 10"

The JACK SAINTS play straightforward, faster-paced punk rock in a raw style, not unlike a lot of the Rip Off stuff. Good songs but I get a little distracted by all the extracurricular guitar work. IDIOTS play faster-paced, traditional hardcore, reminiscent of east coast hardcore from the late '80s, with lots of bass drum and throaty vocals. Neither band is exceptional, but both are good. Cool translucent orange vinyl. (KK)
(Man's Ruin, 610 22nd St #302, San Francisco, CA, 94107)

J-CHURCH - "Turn to Stone/Single One"

First off, Lance, in his constant moves to milk the kids, has released two version of this 45. Each record has the same A side, but different B sides. Since side A is a totally disposable ELO cover, and the first song on side B is a pointless cover from "Grease", all we get is one new J-CHURCH song. At least that song, "Part of the Problem", is pretty good. (JF)
(Damaged Goods, PO Box 671, London, E17 6NF, UK)

MUSIC REVIEWS

JOHN COUGAR CONCENTRATION CAMP - "Melon" CD

The SCREECHING WEASEL and RANCID comparisons still stand, but this record incorporates a bigger Epitaffy-style production. Still these songs and lyrics have Ben Weasel written all over them, and since SCREECHING WEASEL was some of the only pop punk I could ever stand, this sounds pretty cool. I liked their last LP a bit more, but JOHN COUGAR CONCENTRATION CAMP are still very much alive and annoying all of those that wish they weren't. "TKO in Tokyo," is still stuck in my head all these months later. I will say that this band is seriously lacking the cartoon mascot every decent pop punk should have. (JV) (BYO, PO BOX 67A64, Los Angeles CA 90067)

THE JUDAS FACTOR - "The Last Days of The Titanic" EP

This is a Brooklyn hardcore outfit with a member of INDECISION. I like this better than the forementioned band. It doesn't have the generic chug-chug parts. The vocals are a tad on the weak side but not enough to matter. I especially liked what the insert says about people being non-receptive to people doing different things and that is the death of the scene. Hardcore is a personal expression and outlet. (TG)

(Wreckage, PO Box 263, New York, NY 10012)

LOS KENNY HARPERS - "La Gran Estufa Del Rock 'N Roll" 10"

These guys (and gal) have pumped out alotta records in the last few years, but this is the first time I've had a chance to hear 'em. They have the echo-trash thing goin' on, getting a little plodding and conservative at times. Too bad. But, there's some great songs on here, four actually, that sound they were taken off one of those Euro "Bloodstains" comps. '70s punk with melody and a great roaring guitar sound. Buy the record and try to find them, it'll be a test to see if you have any taste... like me! (RW) (Electro Harmonix, c/o Munster, Apdo. 18107-28080, SPAIN)

KILLER KLOWN - "Shane White is a Friend of Mine/Cryin' for Goti"



It's seems that these are humorous songs (or at least intended to be such), but I can't make out enough of the lyrics to get any chuckles out of them. Approaching the matter from a purely musical standpoint, "Shane..." is a frantic paced rocker with a new wave-ish keyboard weaving a '60s melody all around it; an interesting combination and not bad at all. "Cryin..." is a '50s-ish ballad in composition and new wave in execution. (DD)

(Mad Driver c/o Luca Goti, Via Broni 4, 10126 Torino, ITALY)

KNOWLEDGE - "A Gift Before I Go" CD

Umm, this pretty much blows. Seriously, not to rag on a dead guy or anything (KNOWLEDGE is the late Nick Traina's final band), but if he hadn't died, would anyone have given a shit about this release? If you wanna remember Nick's contribution to the punk scene, pick up the LINK 80 album instead. Oh yeah, musically this is just a watered-down punk/ska/late-'80s hardcore hybrid thing. (JF)

(Asian Man, PO Box 35585, Monte Sereno, CA 95030)

KUNGFU RICK - "Show Me the Way Almighty One" EP

For 8 minutes and 15 seconds, this 7" EP by KUNGFU RICK will annihilate your ears with some of the best recorded brutality to ever come out of Illinois...ever! Think CAPITALIST CASUALTIES and TRE SKIDS doing the funky stuff, and this is the lovechild that would be produced. (PB)

(EA, 201 E Fullerton, Elmhurst, IL 60126)



LABRADOR - "The Invisible States of America" CD

I was rather surprised that Vinyl Communications still put out releases with guitar, bass, and drums; thought they were just an electronica label now. LABRADOR puts together a sloppy, manic approach of early '90s San Diego bands like HEROIN and mixes it with the underlying arty aspects of bands like the PEE CHEES. Makes for a pretty good sound, though nothing stands out enough to make me want to look for vinyl. (TH) (Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

LACERATION/FACADE BURNED BLACK - split EP

LACERATION is Will Dandy's (Clean Plate Records) band. So, if you're familiar with his label you can probably guess what this LACERATION sounds like. If you guessed: mid paced, power-emo-spastic core violence" you win. The stuff is alright, but nothing that stands out. FACADE BURNED BLACK slow things down a couple notches. While normally that's not a good sign, on this release it works well. This is just good heavy shit. (JF)

(Open Wound, 10367 SW 4th St #3, Miami, FL 33174)



LATCH KEY KIDS - "Innocence Gone" CD

Uh... Emo, melodic, hardcore, pop punk music? If this was produced a little better it would sound like a mix between SNFU and BAD RELIGION. Catchy guitar parts and vocal harmonies. Just not a whole lot of punch and the lyrics can be a little silly. I mean "Knight Song"? C'mon! (LH) (ADDRESS!???)

LEBENSREFORM - "Licht, Luft, Leben" EP

Very, very pain-stricken hardcore from Germany. Vocals are filled with painful emotion and despair. Straight edge lyrics about failing yourself. Very rad. (TG)

(Der Koro, Feherfeld 26, 28 203, Bremen, GERMANY)



MUSIC

REVIEWS

LEFT OUT - "Have A Nice Day" EP

Upbeat pop punk with occasional hardcore breaks with vocals sort of reminiscent of early SUPERCHUNK. It's catchy and the lyrics are self-described as "not-really-emo-but-sometimes-on-the-break-of-emo". I look forward to hear what they do next time around. (LH)

(Better Days 1581 Bardstown Rd, Louisville, KY 40205)

LIBERTINE - "Rise Above" CD

A good dose of US BOMBS meets D-GENERATION retro stuff. Even includes an ex-D GEN'er. So they look a little glam and sing with a Brit accent and cover "Summer Of 69" with a SEX PISTOLS feel (which is shamefully a plus in my book), this is still fun to listen to in light of all the similar imitations. A must for the tattooed and leopard-skin-creeper crowd. (RL)

(Kado, 14000 Military Trail, #208A, Delray Beach, FL 33484)



THE LIBERTINES - "Left For Dead/Treason"

If these glamour cakes put as much effort and abandonment into their song writing ability as they did in their "cool guy" band photo, these Mike Ness suck-ups might be a tad easier to deal with. As is, the vocals are breathy, U.K. tinged, scruff that pains me to compare it to BILLY IDOL meets the SWINGING

UTTERS. The back-up band musically stands right in the middle of the road when they should be payin' some proverbial dues in the street. Yeah, fuck this shit. (DL)

(Alive, PO Box 7112, Burbank, CA 91510)



LIE/CRUCIAL SECTION - split flexi

Damn-gotta love that format! It has to be one of the more "classic" ways to get your dose of Japanese hardcore. This is frenzied stuff-ripped pant/sweater hardcore a la HERESY or the ilk. Which isn't to say that they're totally lifting sound/look-just resurrecting it! Quality stuff on both sides. Love that label logo! (TM)

(In Your Fuck)

LIFELINE - "I Don't See It" CD

This has got to stop. I know I'm living the past, but I can not condone 4-song CDs. Stop! Now! 4 songs at most should be a 7" if they are really good. Technology has over run all the natural progressions of bands. DEMO TAPES! No new ground broken in sXe HC either. The vocals are not my thing. Their bass-laden breakdowns are nice. Hum, I just don't know anymore. (TJ)

(Break Even Point, via Vallebona, 28, 00168 Rome, ITALY)

LIMECELL - "Bloodthirsty Stalker/Crazy Dave"

I have to find amusement at the back cover, man, you guys just really don't look dead at all... fat, bloody, and drunk are pulled off nicely however, and what a stretch that is, eh? I assume they were strapped for photo-ops or better ideas that day. LIMECELL will bring out the filthy pig in your grandma, and this release will do no less! One overdue comment-those Scum-Confed boys are so thick as thieves that the bands really are becoming even harder to tell apart...there, I said it! Though, if forced to guess, I'd say they were all shootin' for the sweet, sweet smell of LIMECELL! (RY)

(Headache, PO Box 204, Midland Park, NJ 07432)

THE LONG GONES - "Prepare to Burn" LP

To quote their press kit, these guys: "They know their shit when it comes to Nascar" and "Have endeared themselves to the Crypt/Rip Off crowd" and finally "Look for upcoming interviews in the top garage/punk outlets!". So... what's the sense in a review from me, it's all there dudes, staring you in the kisser. And of course my references to CRIME, the SAINTS and the LAZY COWGIRLS would only "drive" that point home. You know what you're getting. Does the DEAD BOYS thing one better than ELECTRIC FRANKENSTEIN and that, my friends, is a good thing. (JY)

(Shake It, 4136 Florida Ave, Cincinnati, Ohio, 45223)

THE LYNNWOODS - "Summer Loving" EP

Four melodic pop-punk songs about girls. Lots of "ohhs" and "ahhs". Hand claps on one song. I think there's some MR. T EX damage here. Calling Dr. Frank... (MM)

(Better Days Records, 1591 Bardstown Rd, Louisville, KY 40205)

MAIN STREET SAINTS - "World Cup Year" 7"

Got a lot of mixed feelings about this one. First off, I want to say that this record is really great! I'm the last person in this world who would ever want to discourage a marriage of punk and football, for I believe it was always meant to be! Saying all that, I've said before what I think of hooliganism. I think it has nothing to do with football or skinhead. Look at what happened this year where you had 450 Nazi boneheads marching through the streets of Lyon. The British once again embarrassed themselves before the world, clashing with Algerian supporters. I personally think England should be banned from international play for 10 years so maybe the next generation could love the sport without this shit. If you think I'm just being weak, watch the documentaries on Hillsborough or dig up some stories on what happened in Guatemala two years ago. Then imagine how you would feel if your best friend died at a football match. This is a topic that's romanticized, in particular by American skins, mostly because they're unaware that real hooligans aren't playing games (in fact, most don't care for football). So be passionate about your team, even if they have the worst-looking uniforms in the history of the sport and they were spanked by a 3rd division team from San Francisco last year. And keep on puttin' out the rockin' tunes. MAIN STREET SAINTS!!!! Yeah!! (JB)

(13 Luck, PO Box 10005, Kansas City, MO 64171)



MUSIC REVIEWS

MALEFACTION - "Man Grows Cold" CD

Crazed Canucks kick down ten songs of death metal-laden grindcore which is pretty damn heavy. What they don't score in the ultra-original department, they make up for in their heaviness and black metal influenced fast parts. Cool lyrics that cover topics ranging from racism, holier-than-thou political dweebs and of course how shitty christians are. Their song "Fuck the League For Life" is so fucking amazing. Good job. (MW)
(Out Of Enslavement, 484 River Rd, St. Andrews, MB, R1A 3C2, CANADA)

MALIGNUS YOUTH - "Missa Brevis" CD

Now this is VERY interesting. The first 17 songs are kind of like quirky, sloppy, punk songs. Then the last part is six movements of a sort of born-again punk rock opera. Most of it is sung in Latin. Imagine SCHLONG crossed with QUEEN after having a spiritual conversion! It is very tightly performed and has very interesting vocal arrangements. If you are not prejudiced against peoples' personal spiritual convictions this is weird enough for a listen. (TG)
(Youth Inc., PO Box 65802, Tucson, AZ 85728-5802)

MANIACS - "So Far So Loud" CD

The '77 UK MANIACS here. Certainly their most complete release yet with singles, demo and live tracks. Best known for their "Chelsea '77" 45, this is a typical UK re-issue with singles and weaker extra tracks. I was into this, but this may appeal mostly to UK punk completists and prior MANIACS fans. (RL)
(Overground)

MIBURO - "Kovdov" LP

Fuck yeah! Here's a fuckin' solid blow to the gut with this high-concentrated Sumo-street punk for anyone with a hungry ear. This power house trio kick out nine-fierce tracks recorded in that sweet blazin' red spot, right before things go haywire. It's just a really amazing lush sound. Oh but there's more, you get awesome on-the-mark, no-frills, loud fuckin' r'n'r guitar, poundin' skins and tough vocals to boot. What they are on about is anyone's guess, all of it is in Japanese, but it seems to work just fine. Do yourself a favor and get up early before Bruce buys every last copy! (DL)
(Knock Out, Postfach 100716, 46527 Dinslaken, GERMANY)

MINUTE MINDER - "Thinking" EP

MINUTE MINDER do very clear-headed clean and sober hardcore with a strong MINOR THREAT/GORILLA BISCUITS feel (football letters, Xs on the hands). I also hear a little YOUTH BRIGADE in there somewhere. The singer does some sing-songy stuff which is different but doesn't always work too great. On the whole, this is a little too rigidly structured and self-righteous for my taste, but at least they don't mention the word "crew" anywhere on the record, and the black embossed packaging is very nice, for those who care. Caution: may induce nostalgia. (AC)
(No Deal/Shortfuse, PO Box 158, Camperdown, 2050 AUSTRALIA)

MISFIRES - "What Else To Do" EP

A disappointing record. Has the look of a mod/ODD NUMBERS record. They even go for the sound. Unfortunately, this comes across flat vocally and material wise. Maybe next time. (RL)
(Watch My Stance, PO Box 13243, Minneapolis, MN 55414)



THE MIXELORICKS - "Bitter?" CD

Okay, I hate to be so specific but they've really got to turn down the floor tom in the mix! Still, pretty okay melodic punk although nothing is as good as the first track "Marcia Yockey". This record seems to be all originals despite song titles like "Bob", "Tour Song" and "Apathy". (LH)
(Everybody Loves, PO Box 2570, Dunedin, FL 34697-2570)

MOLOKO MEN/VIOLENT DRUNKS - split EP

Ha! Okay, these guys are from Fresno, which goes a long way to explain why when I first put the needle to wax on this one, I thought it was two bands trying to do the HARD SKIN thing. Musically, this is a long way from being a bad record. Lyrically, this is some funny fuckin' shit, especially 'cause I know they're serious!!! Let me give you an example... "Things are getting harder every day, to walk the streets you gotta be brave" Please!!! Where do you think you live, Detroit?!? No, you live in Fresno, buddy! I've been there. It ain't hard. Or how about... "Skins" tattooed to the side of his head, He'll wear it with pride until he's dead". Yeah, there's some real brain power goin on there! Recommended for skindergartners only!! (JB)
(Oink!, PO Box 27813, Washington, DC 20038-7813)

THE MOPES - "Lowdown Two-Bit Sidewinder" CD

B-face and Dan Vapid's latest ensemble of good-timey love-punk. It sounds like what you think it sounds like, and it's alri-i-ight...they own that shit, and that's the god-damned American way. I got no problem (except that I fucking hate Budweiser, but there are other beers). It's short, cute and sweet, and, baby, it sells its-friggin-self! (RY)
(Lookout!, PO Box 11374, Berkeley, CA 94712-2374)

MOTHERMANIA - "The Sound and the Fury" CD

More stupid pop punk by guys wearing RAMONES t-shirts and wearing baseball caps. Just another pretty face in the crowd. (LH)
(Drive Thru, PO Box 55234, Sherman Oaks, CA 91413)

MY 3 SCUM - "The Best & Worst of My 3 Scum, Vol. 1" CD

A collection of their early EPs from way back in the early '90s. 16 songs of sorta generic hardcore. At times like GRIMPLE and at others like SCREECHING WEASEL. Fleeting attempts at metal are pretty funny. The last line of the liner notes says "...peel open the latest issue of Bust..." Do they mean the women's fanzine? (LH)
(Smog Veil, 2408 Peach St, Erie, PA 16502)

MUSIC

REVIEWS

NARSAAK - "Vatra" EP

Yet another amazing band to come out of the very active HC scene in Germany. These Krauts follow the same route as fellow countrymen CAROL, SYSTRAL and ACME. As heavy as the combined weight of POISON IDEA, though not as many ROR-SCHACH-isms as the above mentioned. It's awesome, now bring on the split EP with STACK, that one should be a killer! (TS) (PerKoro, Norstr. 307/309, 28217 Bremen, GERMANY)

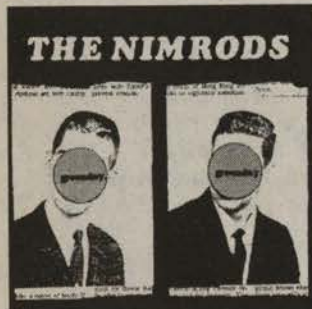
THE NERDS - "Don't Like You" EP

Ouch! Okay, one of these kids has a KKK hooded mask on with shades and another is wearing a paper bag on his head ala The Unknown Comic, like way punk rock faux pas to the max. But, I guess they're playin' up the nerd angle, and it's workin' guys. The NERDS get their rocks off with fast-paced, decent, three-chord "d.u.m.b. everyone's accusing me" garage/punk that plays Italian kissin' cousins to the NO-TALENTS minus the she-punk charisma. I'm sure these dudes have been payin' close attention to the Killed By Death series by the cardboard low-fi drum production on this wax. I only wish there was an ounce of originality to this shit, because this stuff is dime a dozen. These type of bands just bleed into the next, and in a week, I'll be like "The NERDS, who?" (DL)

(No Name No Logo, Via barontoli 420 -53010, S. rocco A Pilli, Siena, ITALY)

NERVOUS TENSION - "Euthanasia" CD

Fuck yeah! This is a veritable headbanger's ball of a CD. There's lots of fast muffled picking, china crashes on the cymbals, moshy parts, heavy guitars and snotty vocals. For comparisons I'd say early EXCEL and AGENT 94 (that band ruled!!!). Fuckin' a, I think I'll go smoke some pot. (RM) (Smokin' Troll, 48 Llwyn bueno, Bontnewydd, caernarvon, LL55 2uh, ENGLAND)



THE NIMRODS - "Green Day" EP

Starts off with sort of a promising PIXIES-like surf instrumental. The rest is just forgettable three-chord punk at best sounds like YOUNG FRESH FELLOWS. (LH) (Insubordination, PO Box 06121, Kent, OH 44240)

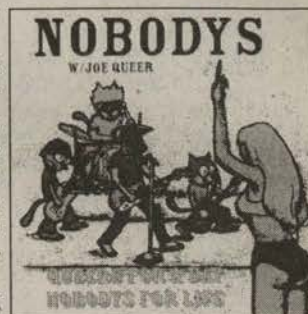
NOT QUITE SOBER - "Yarhoie" CD

The fact that this is recorded real shitty really helps it a lot. Makes it sound punk. If it had a slick recording it would suck. Mid-paced to fast punk with some melody and wit. Destined for Fat Wreck Chords. (TG) (Useless)

THE NOBODYS - "Queers For a Day..." EP

The big gimmick behind this slab is that Joe Queer plays guitar and sings on it. I think that Joe has a lovely singing voice and he makes this as good as a QUEERS record. It has "I'm OK, You're Fucked", which I think is a Queers song (?) and one of those newer signature BEACH BOYS songs, "Slug", which I think is an original. "Teenage Sex Machine" is a good, more-old school QUEERS song, and I'm glad that for once Joe didn't sing a song about being a teenager, since he's probably over 40 and it's time to get over how his Dad forced him to mow the lawn 30 years ago. This is a whole lot better than I thought it would be, and maybe you'll be pleasantly suprised too. (JN)

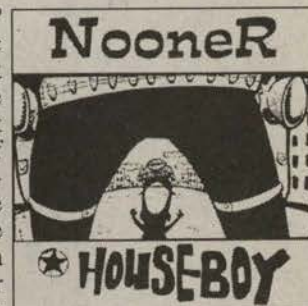
(Suburban Home, 1750 30th St. #365, Boulder, CO 80301)



NOONER/HOUSEBOY - split EP

Hey, a pop punk/melodic hardcore release band that is not generic sounding. NOONER is the band, and they play a style that touches but never overly rips off their larger SoCal-influenced contemporaries. Now, add a more manic-sounding Lance Hahnesque vocalist and you've got yourself a winner. HOUSEBOY aren't near as good, and sound like they've been listening to one too many NO USE FOR A NAME records. (JF)

(\$3ppd; Imperfect, PO box 2846, Columbia, MD 21045)



1 MIO SASCHCHADEN/D.A.S.H. - split EP

Imagine a sweaty room of disenchanted, slobbering, drunken, spikey-haired Krauts smashin' up steins and rubbin' leathers in the spirit of mid-'80s Euro-hardcore. The first band, called 1 MIO SACHSCHADEN bangs out three unintelligible songs, musically this waves right in the middle and couldn't cut through toilet paper. The saving grace for these cretins is the their singer who shows a little personality with estranged-weirdo vocals or maybe his dog-collar is just on a little too tight. The B-side band, D.A.S.H., fuse ho-hum hardcore with woozy, Germanic-stained, English lyrics that beckon the silly woes of fucked-up families and confusion. Yeah, another one bites the dust. (DL) (Umsturz, Voxtruper Str.12, 49082 Osnabrück, GERMANY)

1 MIO. SACHSCHADEN - "Angst" EP

I have no fucken idea what is going on on this record and, you know, I wouldn't want it any other way. 1 MIO. SACHSCHADEN are a band that sound similar to the HOOKERS, but they have no desire to control what they are doing. It sounds too chaotic, but in a good way cos they manage to keep it together. It's all sung in German. Wow. I really like this. (CK) (Umsturz, Voxtruper Str. 12, 49082 Osnabruck, GERMANY)



MUSIC REVIEWS

ONE MORE - "I Refuse Your Drugs" EP

Heartfelt TEN YARD FIGHT-ish BELGIUM sXe. ONE MORE uses song descriptions to expand on some important beliefs that I personally hope will become more common amongst the sXe "crews", like respecting people whom have chosen a different lifestyle than you and that hardline, especially pro-life and homophobic ideas, have no place in this world, including the HC scene. (TJ)

(Commitment, Klein Muiden 38, 1393 RL Nigtevecht, The Netherlands)

THE ONYAS - "Six!" CD

THE ONYAS return with their second full-length and seem to be zooming in a more shit kickin' hickoid direction compared to their primordial r'n'r hits. This one leaves the same kind of brain tickle you might contract from a NINE POUND HAMMER disc or a DEMONICS live show. The problem is over-stimulation leaves this CD a bit of a blur. Still, there is no denying that the ONYAS' hammer-to-the-gut guitar and savage back beat show that these Aussie wild cats are not of the domestic variety, and don't play nice. That's why I gotta check these guys out live, and I advise you to the same. (DL)

(Au Go Go, G.P.O. Box 542d, Melbourne Vic 3001, AUSTRALIA)

OPERATION - "Frihet?" LP

This release is similar to other Swedish punk bands which draw on the English peace punk of the early '80s and knock up the tempo; heavily political, fast, guitar-led, often with a number of voices supplying the lyrics. OPERATION stands out quite a bit because they have a great recording which allows a lot of the details to shine through, especially the top-notch drumming. I foresee some canvas patches with the OPERATION logo in the near future. (TH)

(Profane Existence, PO Box 8722, Minneapolis, MN 55408)



ORCHID/PIG DESTROYER - split EP

This split is not quite as strong as some of the other records I reviewed this month. The PIG DESTROYER side is definitely the stronger of the two, and it reminded me somewhat of a Bay Area band called APESHIT—except with a drummer that can actually keep time. ORCHID is a heavier-sounding POSITIVE STATE (their new-

er records). Okay stuff, but it never quite lives up to the sleeve artwork. (JV)

(Amendment, 580 Mansemono Cres, Portsmouth VA 23707)

PAINTBOX - "Burn Your Weak Mind and Fly High" EP

Whoa. Cool title, weird band name. Sounds like a Epitaph wanna-be or something. Hard record to pin down— one side is burly Japanese hardcore—all the requisite hooks/power/punch. Great stuff. Flip is more on the arena metal side. Go figure—slower, meandering guitar, all the tell-tale signs. Still, it's probably worth it just for the "good" side—I'll certainly be looking for a copy. (TM)

(HG Fact, 401 Hongo-M, 2-36-2 Yayoi Cho, Nakano Tokyo 164-0013, JAPAN)

PEACEFUL MEADOWS - "No Justice, No Peace" CD

Fast, decent, melodic hardcore that makes a case for fast, decent, melodic hardcore, I guess. The lyrics are your usual anti-authority, progressive politics sort of thing, with a re-explanation on what punk is and how one should act at a punk/hardcore show. The lyrics are actually what sets this apart from all the tired melodic hardcore that makes its way to MRR every month. And you know, a re-explanation might just be what's needed for these hip hop/hardcore crews that populate a lot of hardcore audiences. PEACEFUL MEADOWS takes that Fat sound to its next logical point, then takes time to stop in GUTTERMOUTH country on the way. Worth a listen. (JV)

(Allied, PO BOX 460683, San Francisco CA 94146-0683)

PETER MANGALORE - "Decay Of the Iron Man" 5"

Every song on this wee platter is inspired by the work of a particular writer. No lyrics, just a bibliography. Musically, these guys have full control of the down low rumbling hardcore that stays fast for the most part, but can plod along slowly with the same power and intensity. Dual vocals, one thick and deep, the other higher and screechier, but not in the generic Cookie Monster vs. the Chipmunks kind of way. Gotta give it up for a band that might get the punx in a library. (TH)

(Deep Six)

PHOBIA - "Means of Existence" LP

It's pretty easy to be biased in this review, because these guys are good friends of mine. But, I dare anybody to say that this is not a brilliant LP. They've finally pulled it all together with a stable line up to create a grind/hardcore masterpiece. No Joke, these songs blew me across the room. Tight as hell and perfectly executed with Shane's vocals and lyrics. Probably the best LP of '98 and will be remembered with classics like TERRORIZER'S "World Downfall" and NAPALM DEATH'S "Mentally Murdered". Great packaging, too, truly essential in every way! (TS)

(Slap A Ham, PO Box 420843, San Francisco, CA 94142-0843)

PISSED HAPPY CHILDREN - "Pissed Playground" CD

Wow, what a surprise to find this in my basket! This takes me back to fifteen when I would listen to a blank tape of this all the time and freak out on how much I loved hardcore punk and think about how much my parents were freaking out on my music tastes. This is a re-release of 24 tracks of pure '80s HC punk, and the bass player later formed MAN IS THE BASTARD. You'll hear the familiar sound and style. A must have. (TG)

(Crowd Control, 821 White Elm Dr., Loveland, CO 80538)

PLAN III - "Wood Alcohol Is Not For Drinking" EP

Michigan drinking hardcore-punk that is full of energy. Think mid-80's hardcore with titles like "Kickin Ass and Drinkin' Beer." Oh yeah! I'm sure these guys are rad live, especially after a couple brewskis. (MW)

(Transparent c/o Paul Holstein, 6759 Transparent Drive, Clarkston, MI 48346)



MUSIC REVIEWS



THE POSERS - "Worse Than Nothing" EP

The POSERS come into the ring punching and kicking! "Fuck corporate rock!" The POSERS put forward! Yeah! This punk-as-fuck Oink release is a full-scale battering-ram assault on your eardrums. Every song is good and fast with the proper breaks and good lyrics. There is a fine cover of the EFFIGIES' "Body Bag" on this release.

Very good cover art by Mike Boxofsnots. This is recommended. (BR)

(Oink, PO Box 27813, Washington D.C., 20038-7813)

PROBLEMATICS - "The Kids All Suck" LP

Ah, yes. The PROBLEMATICS came to San Francisco, they played a couple of shows to capacity crowds, recorded a song or two in Greg Lowery's living room, had their photo taken in front of a gay hamburger stand, and flew back to points unknown. "The Kids All Suck" compiles their long-gone 10" EP and various singles into one convenient and easily portable package, for those of you who weren't clued-in at the time. It's all primo stuff, combining the bottom-heavy thud of American street-rock with flashier garage punk stylings. Consider it your second chance. (JH)

(Rip-Off, 581 Maple Ave., San Bruno, CA 94066)

PUBLIC TOYS - "Die Erste Halbzeit..." CD

PUBLIC TOYS... big mohawks, leather, bondage pants and lyrics about getting drunk. Most of the twenty-three songs are mid-tempo, slightly melodic and have big sing-along choruses, and a couple are good, but none of them really kick you in the yarbles, break a bottle over your head, urinate on you and shove a nightstick up your... well, you get the idea. Mediocre. (RM) (Teenage Rebel, Wallstr. 21, 40213, Dusseldorf, GERMANY)

PUNISHMENT PARK/LINK 80 - split EP

A lot of styles are covered on this record. LINK 80 do that ska punk thing, and are unique only in that they jump from white-boy ska to outright thrash. Still, the style just doesn't grab me. It seems too easy, and done to death. PUNISHMENT PARK from Norway sound much fresher. Doing an early-'80s new wave-meets-punk thing and pulling it off fairly well. The female vocals carry a sort of sassiness and whimsy by turns. The first of their songs here is a bit of a throw-away, but the other two sound really bouncy and energetic. They were a nice surprise. I guess this 7" was initially given away for free at the bands' shows. Cool idea. (BG) (Brothqugen 34, 5200 OS Bergen, NORWAY)



RADICALS/THRUST - split EP

Weak retro punk/hardcore from both bands that is pretty tough to like unless you are friends with them and then you have to like them because they are your friends and you have to be polite. (RL) (Small Town, 1604 S Hwy 97 #192, Redmond, OR 97756)

QUESTION MARK AND THE MYSTERIANS - "Do You Feel It Baby?" LP

Live double LP of ? and the Mysterians, from what sounds like the sound board mix (clean but with a not ideal mix). It's great to see that some old-timers play their material right, which shows that the MYSTERIANS are smarter than most rock veterans, which I've had the misfortune to see live since, don't attempt to fix that which is not broken. Not to mention that ? still has a whole heap of voice (unfortunately, one can't appreciate his moves on mere vinyl). I was disappointed that their amazing version of "Sally Go 'Round the Roses" isn't on here, and this certainly doesn't make their old records irrelevant (as if anything could), but this a pretty fucking great souvenir of one of the more amazing live shows I've seen. (DD)

(Norton, PO Box 646, Cooper Station, NY NY 10276)

REFUSE - "Yelling and Screaming About Nothing in Particular" CD

This is about the third or fourth band with the name REFUSE— maybe they should consider changing it, as the Swedish band REFUSE is getting very popular these days. Aside from that, this San Antonio band plays fast, tight, toe-tapping hardcore with a definite old school feel to it. Decent stuff though pretty uneventful to my ears. It just doesn't reach out and grab me by the throat which is what quality hardcore should do. I expect this band will improve with time as most bands do, so keep jamming guys... (TS)

(\$6: Refuse, 2838 Quail Oak, San Antonio, TX 78232)

RANCOR - "Never Hold Back" EP

With song titles like, "Hardcore '97" and "For Our Pride" can you guess where RANCOR coming from? I know you can, but in case you watch TV and need help, it's '88 sXe HC. And if you're into the dogpile HC, this is done well; I like it so much more than I thought I would (why do boys in jeans and athletic shoes make music I like? What's wrong with me?) So get this, would ya? (TJ)

(\$3.50ppd: Young Blood, 217 W. Main St., Ephrata, PA 17522)



REVILLOS - "Totally Alive" LP

You should have heard REVILLOS by now; if not, you should. They're one of those bands people talk a lot about for a reason. This LP is a live recording (but no info on when nor where, though it was made sometime recently, somewhere in London); a live recording... The sound is good, but the studio recordings have as much energy, sound better and have almost all the same songs. A fun record, good for the more dedicated fans, not essential for the casual listener of the REVILLOS. (IM) (Sympathy)

MUSIC REVIEWS



REVILLOS - "Manhunt" EP

A little bookend to the live LP that Sympathy just put out, this is more tuneage from that last live show in Japan in '96. More of their patented heavy-on-the-zany new wave punk zap from pros who know and now return to the cold. Punk is dead, long live punk. Buy with your eyes closed, so easy...

(RW)
(Sympathy)



REZILLOS - "Radio Sessions" EP

.....four song boot..... quality is not bad at all..... orange vinyl.... blue xerox sleeve..... these kinda records are hard to review, I mean what does one say about a bootleg?????!!!!!!the one and only thing I want to know when I buy a boot that looks like this is; "I hope this sounds okay" and this does..... see you next month kiddies..... (SW)

(no address)

RIOTGUN. - "Return to Ruin" 45

Okay, so the boys (or girls, I guess) at Final Vinyl are at it again with another 45 this month, but fall short this time. RIOTGUN. is "professional punk" as it gets. These guys sound like they're trying to be the next flavor of the month in a bad way! OFFSPRING come to mind right off. In the tune "A Better Nation" they sing, "Putting down my life and my country, if you don't like it here, why don't you just move?" Is this a joke? Yeah, dude! People like that need to go back to Russia!!! Whatever! Mental giants, these boys aren't! It's not shocking these losers are from OC. (JB)

(Final Vinyl, c/o Spiller, Saarstr 36 46045 Oberhausen, GERMANY)

RITALIN KIDS - "What Does It Matter?" CD

This band doesn't exactly suck, but they do nothing for me. Your basic melodic pop-core in the same style of DIGGER or any band you might compare to DIGGER. Take out the line about kissing ass, and you have one alternative radio ready release. They even do an REM cover. And it's better than REM. (DP)
(Kokizz Y Que)

ROY LONEY & THE LONGSHOTS - "Record Party" EP

Well, he'll always be known first and foremost as ROY LONEY of the FLAMIN' GROOVIES (and as such, a major SF tourist attraction to plenty of foreigners), but he's still soldiering along, and fans will find nothing to complain of here. Very basic and very straightforward. (DD)

(Rock & Roll Inc., PO Box 57716, 28224 Pozuelo, Madrid, SPAIN)

SAM THE BUTCHER - "Assembly Line" CD

This is how hardcore should be done. A little chaotic, yet focused, energetic and anthemic. You can just tell that they aren't doing this for any reason other than the fact that they have to. The vocals are passionate and horse from screaming. The guitars grasp, search, and occasionally self destruct. The drums and bass fuel the monster, and keep things from exploding into a mess of guitar strings and blood. Not in the least bit derivative, not in the least pretentious. Just good, honest explorative music. (BG)
(Far Out, PO Box 14381, Ft Lauderdale, FL 33302)

SCHLITZ - "Wondawful World" EP

You know, I really got lucky this month, if that's what happens when you take a month off... never mind. This is an electric-fury of a little black platter from France. Don't look like much, but it delivers some mean sonic goodies. In the HELLACOPTERS vein, with a more upfront street-punk approach. I imagine a real cool live band too, something to look for.

(RY)

(Gestalt Prod., 49 rue Edouard-Vaillant, 93170 Bagnolet, FRANCE)



S.D.S - "Ameber" 12"

I thought that SCREECHING WEASEL had secured worst LP cover of all time honors with last month's release, but the cover of this 12" wins hands down. The majesty of the four thrashed out hardcore blasts found within make up for it and then some. Non-stop guitar and drum driven-songs with vocals tweaked out in such a way I don't think it would be foolish to make a G.I.S.M. comparison. Before, after, and sprinkled in some of the songs are some computer-generated noise effects that work perfectly with the overall sound. (TH)

(MCR Co.)

SEÑORNO - "Living in my Own Nightmare/Hollywood Confidential"

Obvious great musicianship going on here with all-star Spanish cast flexing their muscles with two cool covers, but covers none the less, which means to me don't blow any dead presidents on this stuff. The A-side has great primal caveman vocals, and guitar-isma that serves respectable justice to the PRIME MOVERS. On the B, you got guest singer from LA SECTA crooning out



KIM FOWLEYS' "Hollywood Confidential". Cool for a fiesta. (DL)

(Bang! Apdo 147 Santurtzi 48980, Basque Country, SPAIN)

MUSIC

REVIEWS

SELF CONVICTION - "A War to Show That Peace Means Justice For Everyone" CD

This CD kicks my ass. Not so much musically but for the booklet and song explanations. Now for the record SELF CONVICTION is a vegan sXe band from Sao Paulo, Brazil, that draws heavily on the sound of the late 80's with some early and mid-90's Euro hardcore influences as well. All this with a single metal breakdown. Still as I stated earlier, it's the booklet that is so special. For the booklet deals with topics such as revolution and oppression from a non-first world Eurocentric perspective that is eye opening. This is truly a great CD, though it's limited to 1,000 copies, because the makers of this fine disc truly doubted if anyone in an established scene would give a shit. A million props go out for this release. (JF)
(Caixa Postal 501, cep 01059-970, Sao Paulo-SP, Brazil)

SEPARATION - "The Phyte 10"" 10"

Everything about this record is great. The songs are straightforward and straight through with hooks all over the place. The energy and power of the songs are amazing as well. Hardcore from Umea, Sweden that totally ignores boring metal chugga-chugga crap in favor of songs I can jump around my room to. Great lyrics calling for involvement and action. Best of all, this record was over before I knew it and left me wanting more. (TH)
(\$7:Phyte, PO Box 14228, Santa Barbara, CA 93107)

SEPTIC DEATH - "Sweat of a Nightmare" EP

Don't let the title throw you, this is the EP that comes with *Flex* fanzine #10 out of Germany. Essentially this is "best of..." sorta thing. Nine songs from other SEPTIC DEATH records. No hidden bonuses, some alternate takes, but really this is something for those that are Pushead/SEPTIC DEATH completists, or those that are just getting into SEPTIC DEATH to reference from. What can be said really, another release by a band that broke up ten years ago. (PB)
(Flex Fanzine)

SERVO - "Blueprint" EP

OK, I'm not gonna bullshit ya. I'm totally into this band! Gal vocal poppy punk with UK fuzzpop charm. Reminds me of TALULAH GOSH and the FLATMATES. The promo insert mentions DISCOUNT although this is way too Brit for that to be the only comparison. Five tracks that pretty much rule. Great! (RL)
(Crackle, PO Box HP49, Leeds, LS6 4XL, UK)

SHAFT - "El Grupo De Rock" LP

A strong pop punk record that would fit on Fat or Dr. Strange. Quite strong material wise with good melody vocally. Pretty rockin' production, too. Up there with DYNAMITE BOY as the best pop punk I've heard from Texas lately. (RL)
(Kokizz-y-que, 2500 San Antonio #3, Austin, TX 78705)

SHATTERED FAITH - "1982" CD

OK, any LA punk/hardcore fan will have to get this. These guys were part of the Posh Boy and Frontier Records wave that contributed to keeping punk going in California in the early '80s. A lot of this is from the live side (or at least that recording) of their 1st LP. This is classic stuff, just ignore the "rock-ish" banter. A much welcomed release. (RL)
(Grand Theft Audio)

SIGHT FOR SORE EYES - "Paper Dreamer" CD

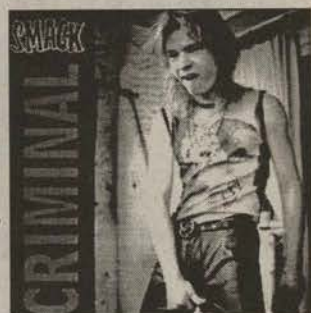
Somehow SIGHT FOR SORE EYES crams elements of '88 style youth crew hardcore, melodic hardcore like DAG NASTY and GOOD RIDDANCE, and newer hardcore breakdowns into a sound that comes across pretty well. Most of the lyrics deal with the personal, but there are a few straightforward political songs. My only complaint is that the vocals are mixed way too low which lessens the delivery quite a bit. (TH)
(Good Intentions, Caixa Postal 5099, S.B.C., S.P., 09731-970, BRAZIL)

SKIMMER - "Vexed" CD

Christ, it's about time Kevin and the guys got an album out. After a handful of great singles, SKIMMER pull together a great full length of catchy punk. I don't think it's outrageous to say that there's a certain feel that's reminiscent of Kevin's old band, the SECT. Fun lyrics that range from silly to sophisto. A cool record from some very nice people. (LH)
(Crackle, PO Box HP49, Leeds LS6 4XL, UK)

SMACK - "Criminal" EP

If you're broken-hearted over hair-rock-metal's waning popularity, then SMACK is the band for you, brought to you courtesy of the folks at Munster (who oughtta know better). Five tracks of bar-band dreck that bring nothing to mind other than the CULT during their "Love Removal Machine" era, or maybe DOKKEN with Finnish accents. Without a trace of irony or humor, apart from the kind that involves laughing at people when they make prats of themselves in public. Complete with a candid pic of some genetically-damaged hessian grabbing his leather-clad crotch. (JH)
(Munster, PO Box 18107, Madrid 28080, SPAIN)



SMASH UP DERBY - EP

High energy songs like I haven't heard since the last time I threw on a DEVIL DOGS record. Of course, these Canadians aren't quite up to par with said New York rock 'n' roll legends - maybe being from the kinder, gentler nation to the North has hindered these boys from developing that special attitude that pushes this stuff over the top. A fucking amazing 7" nonetheless; hot guitar action without stupid wankin', fast, catchy, short songs (not one over three minutes!) about cars and girls. More! More! (IM)
(Primitive, 3828 St-Denis, Montréal (Quebec), CANADA H2W 2M2)

SMOCKS/EATING DISORDERS - split CD

The SMOCKS play generic mid-era Lookout-style pop-punk that fails to take hold. The EATING DISORDERS though play something of a more upbeat thrash that would have fit well with the so-called Mystic records sound, only the EATING DISORDERS have way better production values than Mystic ever did. (JF)
(Gyraton, 920 E Fairy Chasm Rd, Milwaukee, WI 53217)

MUSIC REVIEWS

THE SMUGGLERS - "Growing Up Smuggler" CD

A ten year anniversary live album? What's the big deal on ten years, you stupid jerks (that's what they figured I might say)? Recorded in Madrid, Spain, it sounds so much like the studio stuff it could be their greatest hits album which makes it easier to ingest for people like me who hate most live records. High energy poppy punk, for those of you who don't know. Covers of the DICTATORS and the LEATHER UPPERS. Cool. (CK) (Lookout!, PO Box 11374, Berkeley, CA 94712-2374)

SOBERESPONSE - "Different Path" EP

OK, take a wild guess what they play. Yup, in your face, speedy straight edge. Good shit as with most of the European straight edge bands that play the '88 posi-edge hardcore. The label Commitment is putting out a ton of up-and-coming Dutch straight edge, so if you want more, contact them for their catalog. I'd love to go to a youth crew fest in Europe, I bet it's the shit. (MW) (\$5: Commitment, Klein Muiden 38, 1393 RL Nigtevecht, NETHERLANDS)

SOCIAL SCARE - "Sound Formula" CD

You know, a bio accompanied this CD and I think whoever wrote that piece should hurry to Washington because the prez could use this kind of spin right now (note: this was written before any impeachment had taken place.). Actually, don't go to Washington, you'll ruin all the fun. SOCIAL SCARE is made up of guys in their late teens who, the bio says, have been playing together since junior high school. There sound is very tight, and the production is also well done. Think GOOD RIDDANCE, AFL, and FURY 66, which is a pretty regular show line-up, maybe these guys will be joining them soon. (JV) (Radical, 77 Bleeker St. #c2-21 NYC, NY 10012)



THE SONIC DOLLS - "Electric Man" EP

These guys continue to pump out top-quality traditional punk rock with a popish edge. Mid-tempo and extremely catchy with solid guitars, bass and drums and some of the best nasally, whiny vocals around. Four cuts, including two originals (one from their most recent LP) and two punk rock covers.

The two originals are classic and the lyrics on "You Can't Go Back to East Berlin" are great. Highest recommendation. (KK) (Let's Dance, c/o Goti Luca, Via Broni 4, 10126 Torino, ITALY)

SONIC'S RENDEZVOUS BAND - "Sweet Nothing" LP

This is a rock 'n' roll record, not a punk rock record. Let's make that clear up front. This record is not about being super catchy, or fucking with your parents or being stupid for the sake of being stupid. This was a band formed from the ashes of the MC5 and the STOOGES, with another member from a classic underrated '60s proto-punk band, the RATIONALS, so you know the fix is in. They played rock in the vein of the PATTI SMITH band and TELEVISION, with elements of their '60s garage roots shooting through at every moment. There are guitar solos, but the kind that rock and don't spiral off into Noodle-Roni™. You know what I mean. Live from 1978, and finishes with one of the great last gasps of Dee-Troit rock: the classic "City Slang". (RW) (Mack Aborn, PO Box 441915, Detroit, MI, 48244-1915)

SOUTHPAW - "On a Limb" CD EP

A UK band that cranks out some cool emo pop punk in the SAMIAM and GAMEFACE vein. Vocally reminds me of early SUPERCHUNK. All four songs are good, too. Worth picking up if you come across although not necessarily essential. (RL) (Meantime, 3 Mardling Run, Acle, Norwich, Norfolk NR1 3JR, UK)

SPACESHITS - "60 Nights of Boredom" EP

This is a very easy review. If you liked this band's "Winter Dance Party" LP, and you should've if you like punk rock played with real abandon and taste, then you will like this single, a four-tracker. It's every bit as rockin' and trashed out as it's big brother. Wasn't that easy? The cover art, however, is extremely played out. (RW) (Sultan, PO Box 2, Montreal, PQ, H4A 1X0, CANADUH)

THE SPASMS - "American Zero" EP

Descendants from Cleveland's infamous DEAD BOYS, these snotty hometown rock 'n' roll zeros were weaned on the teats of the STITCHES, that's for sure. Addictive in nature, the SPASMS writhe and roll with Cheetah Chrome sensibilities. Injecting four infectious tracks for your recreational use.

The SPASMS jerk out some cool six-string rhythms that'll pump all you creeper-wearing rockers into pogo over-drive. (DL) (Burning River, PO Box 41452, Cleveland, OH 44141-0452)

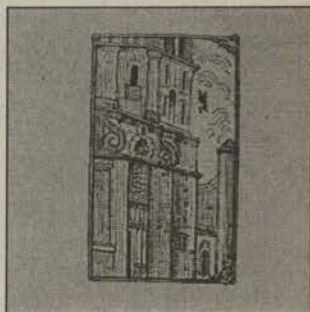


SPAZZBOY - "Twilight Area" CD

Pretty great sounding "melodic punk" stuff very rarely veering into the void of "melodic hardcore". As one of their songs says "Stupid Songs About Stupid Girls" quite possibly by stupid guys. It's dumb but fun (despite a silly RAMONES cover and the fact that I hate the DANDY WARHOLS) and doesn't follow the rest of the pack. (LH) (Immune, 9725 Mission Gorge Rd #211, San Diego, CA 92071)

SPAZZ/SLOBBER - split EP

Live stuff from the SPAZZ machine—decently recorded, that somewhat drum heavy sound that suits them well. Of course they're great—even live, they dust a lot of current "hardcore". SLOBBER do catchy, upbeat hardcore that totally surprised me. Almost tuneful. (?) Good stuff. (TM) (Sacapuntas Records)



MUSIC REVIEWS

SPAZMZ - "Nuclear" CD

If only the SPASTICS had put out a record this month, we coulda tipped the scales with five "spastic" bands, a prefix which might be the SOCIAL _____ of the present day. These SPAZMZ are from Canada, half are boys and half are girls, and they're apparently fond of Bekki Bondage-era VICE SQUAD, with more hardcore and speedier leanings than that particular band. Start warming up your home tattoo gun. Lyrics are enclosed, with the exception of those to "ArtFag", unfortunately. (JH) (Wounded Paw, PO Box 67725, RPO Spadina W, Toronto, ON, M5T 3B8, CANADA)

SPIDER BABIES - "Crimes Against Humanity" LP

Here a lot about these guys. I'm not very impressed. Scum rock from Oregon. Generic lyrics, songs, production, and especially VOCALS. No, really. Homophobic lyric that goes something like "fuck a buncha queers, they'll be gone in a couplea years." (TG) (Mad Driver Recs; Via Broni 4, 10126 Torino, ITALY)

THE SPITFIRES - CD

Proto-glamish garage, that kicks. One song even utilizes hand claps and a tambourine, and hey, why the hell not? I do love it when this shit still works, if there's a trick to it these guys have it pat. Canada's got the SPACESHITS, the GO DEVILS and my new favorite, the SPITFIRES. Lookin' like the STITCHES minus the Brit-shtick. Man, I wish this CD was a sandwich spread—I'd fill a kiddie-pool and wrestle in it! (RY) (Sonic Swirl, PO Box 770303, Lakewood, OH 44107)

THE STOOGES - "Rubber" LP

Hey, somebody is gonna have to cop me some serious drugs to get excited over this one. Hey, I love IGGY & THE STOOGES as much as any self-degenerating rock 'n' roll animal, but these mixes are lude-dull, extended, and don't ignite the beast within like the originals or other mixes out there. Some stones are better left unturned, but I guess someone's always gotta cash in. If you don't already have this stuff anyway, yer straight-up lame, unless maybe you birthed sometime in the eighties—eek! This shit is strictly for bottom-feeder collector types that don't get laid very often and got nothin' better to do. (DL) (Get Back, Piazza Maltoni, 50065 Pontassieve (Firenze), ITALY)

STRUTTER - "Motherfuckers From the Bowels Of Hell" - CD

On the sexual prowl come Australia's STRUTTER, pimpin' in with eight STOOGES-soaked cum shots to the ol' glory hole. These mates take on sex, drugs & rock 'n' roll to new cheesy heights with lyrical blue balls and cheesey stripper-chicks-on-choppers art work al-a CHEMICAL PEOPLE. STRUTTER's party-weathered singer, appropriately named Dick, joneses about needin' some coke while backed by solid fuck-yeah-gimme-a-line-too!-guitar. Yeah, yeah, you beer swillin' tester-one rockers into the HELLACOPTERS on the road to failed livers and venereal disease, live it up while you can. (DL) (Stereo Hog, PO Box 646, Brisbane, Roma St. Qld., AUSTRALIA)

STUNTMEN - "Cheap Date Serenades" CD

My favorite catchphrase du jour ("cheap date", you sod) gets another mention on this CD. Modern hardcore, powerfully recorded and played with melody and the requisite speed. They're talented in their chosen field, but I like my hardcore (or melodicore, or whatever) more degenerate than this. (JH) (Thermoplastic, PO Box 30712, PhiladelphiA, PA 19104)

SUBSANITY/RAT PISS - split EP

Old time Okies SUBSANITY go ultra-metal on this one. I don't know if this is old material, but their last few releases were going towards a more crusty-thrash direction. These songs really don't do it for me too much. RATPISS, on the other hand, play eight songs of uncontrollable old-school thrash like DRI. In fact, they remind me of the older BENUMB material. RAT PISS win on this one. (MW) (Oklahomicide, 1413 Smiling Hills Blvd, Edmond, OK 73013)

THE SUBVERSIVES - "Right to Riot" EP

By way of Bristol—oops, check that—Minnesota, we have the SUBVERSIVES. On this two-song EP, these guys continue to play strong street punk that sounds a lot like OXYMORON, right down to the song structures, singers vocals and big choruses. Not that that's bad, just kind of weird. I'd buy it. (RM) (Vulture Rock, PO Box 40104, Albuquerque, NM 87196)



SUBWAY THUGS - "Mainstream Crap" EP

I don't know if this band realizes it or not, but they sound a bit like an oi version of the YARDBIRDS when JEFF BECK was in the band. Of course the guitar work is nowhere near as good and the vocals are much gruffer. For those of you who have never heard that band, maybe the TEMPLARS meets the LAST RESORT would be a better comparison. It has its moments. (RM) (Oink, PO Box 27813, Washington, DC, 20038)

SVART SNÖ - "Bellyache And Acideyes" CD

The first 8 tracks of this CD are by the band UR FUNKTION which preceded SVART SNÖ and shared two of the same members. Fairly solid, driving hardcore with an emphasis on guitar speed and getting back to a chorus in each song. The remaining 25 tracks are all SVART SNÖ, with the same guitar energy but a stronger overall delivery complete with choruses made to hook you in quick only to have the song end before you know it. The songs are from a number of comps and EPs, and some are totally unreleased, but aren't of the throw away variety often found on CDs like this. This release clued me in to the fact that these guys broke up last year. Amazing that they were around for 10 years without sucking. (TH) (Grand Theft Audio, 501 W Glenoaks Blvd #313, Glendale, CA 91202)

MUSIC REVIEWS

SUPERSLEUTH - "Thirty-One Months" CD

Here's the scoop, kiddies. These sXers start off with some pretty good MOUTHPIECE-type HC, then two tracks into the thing they switch gears to pop punk for a few tracks, then alternate back and forth. They are not callous or snotty enough to pull off pop that I could flow with. Add a few old school sXe punk covers, and there it is. (TJ)

(Enerject, 507 Sherman St, Holly, MI 48442)



SWINGIN' UTTERS - "I Need Feedback/Tomorrow Is Not Now"

Not being up on the Fat Wreck Chords discography, I'm not sure how this release figures into the general schema of SU releases. Anyway, two chewable, humable chunks of melodic UK-inspired "smooth" punk, easy to digest, goes down easy. Pretty slick production. Almost reminds me of

the fourth STIFF LITTLE FINGERS LP; hell, the A-side almost sounds like a post-Dee Dee RAMONES tune. Shocking? No? (JY)

(Fat, PO Box 193690, San Francisco, CA 94119)



SYSTEM SHIT - "Kill That Fucker" EP

"Cider Crust Holocaust" is written on the label of side A, so I knew what I was in for before I even put this on the turntable! I wasn't disappointed at all as this Nova Scotian band impressed me with their blazing, duel-vocaled crust attack. It's sort of a cross between old E.N.T and DISRUPT with simplistic political lyrics. I'm

looking forward to hearing more from this promising band... (TS)
(Tobacco Shit, 827 Goldbourn, Greenfield Park, QC, J4V 3H4 CANADA)

SYSTEMATIC DEATH - CD

This presents a bit of a dilemma. It's rare that I'd recommend a bootleg over a legitimate release, but it's warranted here. This CD is a collection of material from 1983/1984, with reasonable sound quality, and their brand of tuneful, charismatic Japanese hardcore well shown. On the other hand, there's a recent boot CD that has all of their studio (both EPs/LP/comp tracks) output for a lot less money (if you're in this country!). Check the boot if you're not familiar with them—get the legit CD if you've already worn out the material! (TM)
(Flatree)

THE TEMPLARS - "Phase II" LP

There's not much more that can be said about this band. This fifteen-song LP is the usual for this band; a mix of sixties rock and roll, as well as late-seventies punk and oi. There's one or two dogs on this, but overall this gets the thumbs up. The thin production might bug some people but I like it. (RM)
(Vulture Rock, PO Box 40104, Albuquerque, NM, 87196)

TALK IS POISON - "Right to Die" EP

I'm not going to mention previous bands, as that often detracts from the current situation. This is top-notch, ferocious American hardcore. Top-notch, to me, means that you put this on, you shake your fist and say "Yeah!!", and when it's over, you put it on again. Slash and burn, personal/political (i.e. lyrics you can relate to, rather than just agree with) hardcore. They've learned their lessons well. (TM)

(Prank, PO Box 410892, San Francisco, CA 94141-0892)



TEENAGE BONEHEADS - "Rock 'n' Roll Teen Idol" EP

I was a little confused trying to listen to this and read the lyrics, then I realized the labels on the record are on the wrong sides. If this band lived in Sacto, they would be on the Secret Center "City Of a Beer" comp. Raw and snotty and lo-fi. The singer kinda sounds like the NARDS and the music is FOUR EYES style. It comes with a TEENAGE BONEHEADS/RABIES split flexi-disc. RABIES sound like the RIVERDALES. (DP)
(Skippy, 5-24-11-202 Miyamae Sugunami-ku, Tokyo 168, JAPAN.)



TH' DOWNER BOYS - "Hot Mistake" EP

On the back sleeve the members of TH' DOWNER BOYS look like various celebrities, namely Scott Weiland, the guy from "Boogie Nights" who tries to rob the cokehead, and any actor to ever use one of those scratchy fog lenses. Enough of that rubbish, TH' DOWNER BOYS fuckin' rock and I mean that in a PUNK sense. Old-school punk with that sloppy-sounding garage production that could of easily come from any band to play CBGB's is the late '70s. This is the same stuff Japan was exporting a couple of years ago. I loved it then and I love it now, but you know they didn't send an extra copy for me to take home so... umm... I'm only 99.999% endorsing this release. (JV)
(Eye, 602 141st St, Ocean City MD 21842)

TOTALITAR - "KLASS INTE RAS" EP

Ah yes! More prime masturbation material for me get off on! Six new blasts from one of Sweden's best and longest running political HC outfits. It's pretty amazing that this band has withstood the test of time for more than ten years and this is just as good as their earlier EPs. It's truly inspiring to old punk rock farts like me. As usual more quality stuff from Prank... (TS)
(Prank, PO Box 410892, San Francisco, CA 94141-0892)



MUSIC REVIEWS

THE .357s - "Real Tough World" CD

I like a 6 song CD. It may be a waste of the format, but underkill can be such a good thing. And, I like this band, country influenced, and dare I say, mello punk rock and roll from Kentucky. Good lyrics too, songs like "Bad Luck With Cars", and "Real Tough Girl" give concepts any intelligent monkey can understand an anti-hipster attitude. Without annoying rockabilly hair and other overused image tools, they do this genre right. Impressed, very impressed. (RY)
(Hello, PO Box 21867, Lexington, KY 40522)

DIE TRAKTOR - "Thanksgiving" CD

German melodic-punk with English vocals. Slick like a BAD RELIGION production. They have a song about a former friend who doesn't drink brews with them anymore 'cause he got a girlfriend. (MM)
(Ebus Music, Bottenhorner Weg 37, 60489, Frankfurt/M, GERMANY)

TRICKY DICK - CD

Hmmm, reminds me of high school bands I used to play with. And not in a bad way. There's definitely that honest energy of youth on it. There is also the sense that this would be really fun stuff to see in an overcrowded basement somewhere. The only downfall is an occasional lack of originality. There's a strong FIFTEEN influence here, also a bit of SCREECHING WEASEL. I think all the strong points win out for me, though. And on top of that, you really get your money's worth with this one (there's over 20 songs here). I like it. (BG)
(Quincy Shanks)

TON UPS - "Tune Down" CD

I really liked the single these guys put out a while back. It was a slow, driving, catchy as hell song called "Kill Me Slow" (it's on this too). I was really hoping for more of that, but instead what you have is more straight-ahead guitar rock with a blues and funk background. Part CHEATER SLICKS, part New York hipster. (CK)
(Man's Ruin, 610 22nd St #302, San Francisco, CA 94107)



TOXIC NARCOTIC/THE UNSEEN - split EP

This selection, entitled "Boston's Finest", showcases two of the very powerful punk bands that inhabit the environs around that fair city. These bands have been brought to you on several occasions by different labels and with each new body-check. You are reminded that these punks play for keeps! The music is fast and loud

with good singing and intelligent lyrics. These are two bands that have stayed true to the principles of being punk and have the strength to convey their anger! (BR)
(Add, 270 Central St, Hingham, MA 02043)

TRAGIEDIA - "WG Post Regiment" LP

Hailing from what I believe is the Czech Republic (I could most definitely be wrong since the liner notes don't give any indication of where they're from), TRAGIEDIA play that mid-paced style of NAUSEA-esque, dual male-female vocals-style crust thrash. There's a whopping 32 songs on here, and the recording is super high quality, which in my opinion actually detracts the power from their music. People who can stomach the newer Distortion Records releases like WOLFPACK will dig this. (MW)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

TURBONEGRO - "Get It On/Don't Say Motherfucker Motherfucker"

Two tracks off of their new LP (where the fuck is this LP?). These guys are fucking awesome. Especially live. Heavy punk rock that few bands past or present can stand up against. Punk rock a la STOOGES and classic early US stuff that makes no apologies. Check out the "Ass Cobra" CD if you need a refresher. A good single but we need the LP already. (RL)
(Sympathy)



TWO MAN ADVANTAGE/MAD COW DIZEAZE 182 - split EP

This record is basically a hockey novelty record. You know, rip off classic punk songs and graphics, change the lyrics to include hockey, then put it out. I've spent five days of my life in snow, and can't skate. Besides, HANSON BROTHERS filled my hockey punk fix. (JF)
(\$3; Alex, 4 Spruce Tree Ln, Huntington Station, NY 11746)

UNHOLY THREE - "My City Was Gone" CD

Whoa. This is amazing-varied styles and paces, yet it's consistent enough you don't get whiplash or have it feel disjointed. They play solid, structured hardcore with a feel for tunes (yeah- like, songs!). Not that it's slow or mellow, but there's definitely melody there. Cleverly packaged in a booklet/cover, the lyrics do arouse some of the questions/emotions discussed in the liner notes. Can't be anything harmful in arousing discussion, eh? (TM)
(T.S.V.F.O.S., 704 Palisades Dr., Akron OH 44303 / Donut Friends, 1030 Jessie Ave, Kent OH 44240)

UNWISE - "You Gonna Make It Or You Never" EP

I haven't heard anything from these Japanese maniacs since their '94 demo, so I assumed they had split up. I'm glad I was wrong, because this EP is just as good as that great demo, so they're definitely still on the right track. They deliver the goods with four raging slabs of powerful-as-fuck hardcore similar in style to BASTARD. Yes folks, it's that good, but then what else do you expect from the land of the rising sun, consume or be damned! (TS)
(M.C.R., 157 Kamiagu, Maizuru, Kyoto 624-0913 JAPAN)

MUSIC REVIEWS

UPRIGHT CITIZENS - "Color Your Life" CD

Here's a "new" CD from the UPRIGHT CITIZENS that was recorded in 1994. It's like a cross between lame grunge and VAN HALEN™ lite. There is a song on here called "Underground" that they wish they were still a part of. "Let's rock and rooooooolllllll....." (MM)

(Pavement Music, PO Box 50550, Phoenix, AZ 85076)

URKO/SUFFER - split EP

SUFFER's urgent, spastic sound compliments the more chaotic HC from URKO. This is tough (in a good way). Shredding if you will. Negative, hatefilled URKO does a noisy cover (with corrections) of YOUTH OF TODAY's "I Have (NO) Faith," which is humorous. SUFFER takes a piss at Henry Rollins by creating their own "Get In The (Fuckin') Van" memoirs. (TJ) (Flat Earth, PO Box 169, Bradford, BD1 2UJ, UK)



WANDERS - "Ready Go!/Guillotine Guitar"

Japanese stuff, from what I gather—there's an unfortunate dearth of information on the sleeve, apart from the grainy black-and-white pics of the parties involved. Not quite up to REGISTRATORS or TEENGENDERATE intensity, still good noise. Kinda mid-tempo, frat-rock in that inimitable style that keeps 'em packed in on both

sides of the Pacific. (JH)
(Honey Bunny)



WAT TYLER/FREAKS UNION - split EP

Well here they go again. Those wacky WAT TYLER guys are trying to fool us again. I know I'm probably not supposed to tell anyone but, once you hear FREAKS UNION, you'll realize it's WAT TYLER doing a piss-take of a BLANKS '77-style band. They even include a couple of silly tracks on the "Wat Tyler" side that's

definitely not WAT TYLER. Brilliant. (MM)
(Peter Bower, PO Box 132, Leeds, LS6 2RR, UK)

WORKIN' STIFFS/STRYCHNINE - split EP

I love country music. It doesn't matter if it is the traditional type, honky tonk, or even the new stuff, I am a fan. This picture disc has examples of pretty much the only results that come from punk rockers covering country tunes. STRYCHNINE take Willie Nelson's "Gotta Get Drunk" and redo it closer to their own style which works great. The WORKIN' STIFFS attempt to keep Merle Haggard's "Workin' Man Blues" country in its delivery musically and vocally and pretty much bomb. In each case I'll stick with the originals. (TH)

(East Bay Menace, PO Box 3313, Oakland, CA 94609)

WORKING CLASS - "Where's Your Pride" CD

Ugh. I'm definitely cautious with anything having the skinhead/American flag combo on the cover. This doesn't convince me I'm paranoid about those two—working construction has taught me to question those who speak for the "working class". This band treads easy and predictable paths—mediocre oi/punk, only print the lyrics to two of your songs, etc. etc. Disposable. Funny they'd give props to Raybeez—his "message"? Yeah, right. (TM)

(Working Class, 6276 Alhambra, Riverside CA 92505)

XMILK - "Scarcity" CD

This is full of big, heavy hooks and plenty of slow chunka chunka. Lyrics dealing with lost hope, regret and rejection of typical social values. Unfortunately, it's been done so much before that this doesn't really stand out as anything extraordinary. If NYHC via Spain is your sorta thang, then snatch this disc for your collection. (PB)

(B. Core, PO Box 35221, 08080 Barcelona SPAIN)

THE X-RAYS - "Whores Are Cool" 45

.....there's far too many bands on this planet at the moment so my tolerance for this kinda shit is minimal..... from the lame-ass naked cowgirl on the cover to the white sonic noise recording, this shit sucks ass through and through..... it's not worth the fucking plastic it's pressed on..... the insert says they're English..... and the insert also says this is a limited edition of 750..... big fucking deal!!!!!!!!!!!! Sounds to me like these are a bunch of Brits wishing they were living in Mississippi..... tough luck guys, you'll just have to continue sucking on Eric Clapton's cock and leave Robert Johnson's to the OBLIVANS cuz they can pull it off better.... if my name were Richard Meltzer I wouldn't have even put any words to this review..... just a big sticky gob of clap ridden jizz!!!!!!!!!!!! (SW)

(Saddle Tramp, PO Box 5412 Nottingham, NG1 6HT, UK)

ZZZ HACKER - "Kein Bier, Kein Ton... Wir Kommen Schon!" LP

A BORIS THE SPRINKLER rip-off cover, although they look more like PRIMUS. The "Explizite Lyrik" warning label, is useless to me since I don't do German. Musically, dime-a-dozen MISFITS type shit. Get me out of here... (RY)

(Teenage Rebel, Wallstrabe 21, 40213 Dusseldorf, GERMANY)

V/A - "All Power to the People, Not the State" CD

This CD, as the subtly-crafted title may indicate, focuses on Anarchism (the little black "A" in the circle). Part of the proceeds benefit the Black Star Collective and a Mumia Abu-Jamal support organization. The 23 bands include FORMER MEMBERS OF ALFONSIN, GOOD RIDDANCE, SUBMISSION HOLD, GASP, and good old CITIZEN FISH, to name a few. HOCU? NECU! and PARADES END rock like mad, UXA does the equivalent of an anarchist nursery rhyme, and MALEFACTION howls and beats the drums in that impossibly fast but hardly audible way. Other things happen, too numerous to list. (AC)

(Black Star, PO Box 5081, Torrance, CA 90510)

MUSIC

REVIEWS

V/A - "Anti Work Songs" CD

This comp. has 14 bands from around the world doing anti-wage slave songs. The ones that stand out are: RHYTHM COLLISION, OI POLLOI, APOCALYPSE BABIES and EX-CATHEDRA. Nice DIY project with all the lyrics included. (MM)
(Negative, 80 Av. de St-Owen, 75018, Paris, FRANCE)

V/A - "Barefoot & Pregnant" CD

A re-issue of a rare tape-only release from the early '80s. Minneapolis documented at its peak. Early tracks from HUSKER DU, REPLACEMENTS, MAN-SIZED ACTION, LOUD FAST RULES, etc...I never knew this tape existed but this is a collector's must. Not big on production just spirit. An important slab of US punk rock. (RL)
(Reflex)

V/A - "Commando Down" EP

7 bands on 7" of wax. DIE DRUNK, BUSKER, SPLURGE, BRAIN SNEAKERS, KAMIZOL, FULL OF ABUSE and CIRCLIPS all rock out on here with some fast punk shit. the majority of the bands on here have a kind of B.Y.O. sound except CIRCLIPS which has a cool rocking trashy track that fades out too soon. (MM)
(La Voix Deson Chien, Doriane de la Devezé, 34270 Laurent, FRANCE)

V/A - "Cry Now, Cry Later Volumes 3 & 4" CD

Here's a reissue of volumes 3 and 4 of this 7" series for people who missed out the first time around. A 23 band, 52 plus minute extravaganza of brutal hardcore, grind, powerviolence and crust. This includes many of the heavyweights of these genres like SPAZZ, CAVITY, CRUDOS, MAN IS THE BASTARD, CHARLES BRONSON, DETESTATION, etc... This is mandatory for those who like it fast and heavy, get yours today... (TS)
(Pessimiser, PO Box 1070, Hermosa Beach, CA 90245)

V/A - "Double Dose of Dicks" EP

This is an outstanding compilation that comes to you courtesy of Disgruntled Records. Two pieces of vinyl that kick ass on all the CD samplers to come across this desk in the past several months. Some of the standouts on this comp are DILLINGER FOUR, RUSTWEILER—who sound like they were produced by Kevin Army, MK-ULTRA (the one from Chicago), EUCHARIST, SOCIAL COMA, PRETENTIOUS ASSHOLES, and CHARLES BRONSON—the best cut (!). Fast, rooted hardcore that demands your immediate attention. (JV)
(Disgruntled, 827 Somonauk St, Sycamore, IL 60178)

V/A - "Get Off This Rock" EP

The KNUMBSKULLS start this off with some new-school RANCIDy sound, complete with doodly-doodly Matt Freeman bass lines. The CATALOGS bear a striking resemblance to SCREECHING WEASEL, not badly done. The PETTYFORDS are doofy pop punk. Which brings us to Side B... CRAWLING CHAOS are pretty fucking great. Heavy-sounding guitars, Downs Syndrome vocals, catchy as all hell. Cool shit. My guess is that they leave this record with the blue ribbon. The STICKLERS remind me of the PETTYFORDS. BRICKFIGHT are fast punk with lotsa hoarse screaming and shit. PUBLIC OFFENDER play a snotty, BLANKS 77 style song. There you have it. (JN)
(Rusty, PO Box 37974, Honolulu, HI 96837)

V/A - "Fuck You Punk" EP

Was this supposed to be assigned to someone else? Maybe to someone who is into the oh so popular tough guy garage punk thing. OK, the fourth band was bad sloppy pop punk. I hate to even mention band names, since I'm sure they can do better. (RL)
(Blue Moon, 2075 S University Blvd #264, Denver, CO 80210)

V/A - "Glenview" LP

This is a "hardcore" compilation from Glenview, Illinois, a suburb of Chicago. I can hear the echoes of skateboard wheels grinding together the various styles on this album. Much of it is catchy, thrashy punk (IMPOSTERS, CHAUNCEY, FRATEL-LIS). On the second side, GRINDING PROCESS flexes its muscles for a while. Then it breaks out in a rap, and I break out in hives. The NEW JACKS further my dermatologic crisis with a horn-laden version of the MISFITS' "Some Kinda Hate." The best stuff is some frantic, sentimental insanity spewed out by LUKE SKAWALKER (no ska, dumb name, good band). Sounds like Sam Kinnison crooning love songs while high on PCP. Overall, a pretty fun album. (AC)
(Ricky Schroeder Fan Club, 310 Neva Ave, Glenview, IL 60025)

V/A - "Liberame" EP

A well-chosen selection of hardcore bands play on this project to educate about the political and social issues surrounding US immigration. The techniques of the INS, Proposition 187 and economic racism are all impassionately discussed. KON-TRAATTAQUE is furious and great. FORMER MEMBER OF ALFONSIN spares no blame for thoughtlessness—also pretty great. CRUDOS are... fucking great, as usual. Actually, this is a vicious political hardcore onslaught all the way through, screaming with purpose. The booklet includes commentary and resources including pertinent organizations, books, and e-mail contacts. Sales will be donated to immigrant-friendly organizations in L.A. I support and endorse this record. Splintering punk rock a plus. (AC)
(Elgrito, PO Box 20722, Los Angeles, CA 90006)

V/A - "Mindset Overhaul" CD

This a great sampler. It contains tracks from Wreck-Age's eight years of life and Exit's short but powerful two years. If you are familiar with everything on these labels than this maybe a waste for you, but if you need to be reminded of how killer SFA is or that you forgot to buy the SONS OF ABRAHAM's amazingly powerful full-length you need this. MADBALL, MIND OVER MATTER, MILHOUSE, YUPPICIDE, INDECISION (this made me rethink my stand on them—I like more now for some reason) all great tracks. This also made me remember why I'm not so fond of BAD TRIP's sound. To test the NY (Long Island) hardcore this is perfect way to get a feel for the music that's been coming out and their scene. (TJ)
(\$5ppd: Wreck-Age, PO Box 263, New York, NY 10012)

V/A - "Mulletcore" CD

A strong pop punky comp. featuring the likes of the SHROOMS, DONUTS 'N' GLORY and SLAPSTICK, as well as some more unmentionable name bands. A mix of released and unreleased stuff. Worth getting if a band you like is on this. (RL)
(Drive-Thru, PO 55234, Sherman Oaks, CA 91413)

MUSIC REVIEWS



V/A - "No Need For Wiseguys" EP

Two tracks each by The GRISWALDS, FETT and CHESTER. The GRISWALDS are sort of straight-up punk with a bit of a hardcore edge. Not mind-blowing, but the photo of them with Dee Dee Ramone is funny. FETT are sort of like a sloppy NAKED RAYGUN. But their song sound totally like "Cha Cha Cha" by ROCKET. CHESTER are totally cute with

their ramshackled catchy punk. Sort of like YUMMY FUR doing ACTION PACT songs. Also a band called JACK CHIMP & the ACKROYDS do "She Fell Over" and are sort of like a sillier CHESTER. (LH)

(Spanking Herman, PO Box 2927, Brighton Sussex, UK BN1 35H)

V/A - "Oi Let's Go... Canada!" LP

Too bad most of the bands on this didn't listen to more D.O.A. and SUBHUMANS records growing up. If that had been the case maybe they would have learned to write some songs with some goddamn hooks. Instead, what you get is a bunch of songs that fall on the mediocre to out-and-out bad side of the tracks. Of particular note is BITTER GRIN, whose attempt at sounding like the next COCKSPARRER is an atrocity of music making the likes of which I've never heard. Fucking horrible. Those bands that manage to rise above include the STREET TROOPERS, whose live recording sounds a lot like the ANTI-HEROS, the HAMMERBOIZ, their take on "Hersham Boys" sounds like the SLOBS meets SHAM 69, the LAGERLADS, whose tune "Make My Day" is a killer thug/pogo punk tune, and the DOLE, dumb name but their song "Working Poor" is a rockin COCKNEY REJECTS-type sing-along tune. (RM)

(Rhythm and Boots, PO Box 4623, Main Postal Outlet, Vancouver, BC, V6B 4A1, CANADA)

V/A - "Raw and Rare British Punk, Vol 4" LP

While variable in rarity and rawness, there are a few classic trax here, and both A and B sides are provided—a nice touch. SOCIAL SECURITY is represented by their great debut EP, melodic classic punk if there ever was such a thing; the misogynistic PORK DUKES embarrass themselves with "Bend and Flush", even if their tunage is instantly memorable; ACME ATTRACTIONS qualify as a true 1980 obscurity, even if their guitar licks sound like the WHO; others, like LAST STAND, come across as too slick. The only anomaly here is the forgettable novelty tune "Punk Christmas" by IMPACT, thin and inferior to the YOBS' X-Mas hooliganism. (SS)

(no address)

V/A - "Regressive Hostility" CD

An all-out great compilation, which is to say a lot since most comps these days get filed away and never get heard again. The bands reputations at fast thrash speak for themselves: SLIGHT SLAPPERS, AUTORITÄR, NASUM, IRRITATE, DENAK and CARDIOID. All the bands have about 10 minutes worth of material and all kick ass. The SLIGHT SLAPPERS songs kick so much fucking ass, this CD is worth it alone for those. (MW)

(Hostile Aggression, PO Box 37, 55801 Imatra, FINLAND)

V/A - "Songs of the Naked City" LP

Munster Records has been hitting a lot of home runs lately; digging into the vaults of punk, putting out some amazing reissues—beautiful looking, great sounding...just well executed all around. This is no exception; a comp featuring bands who all, at one time or another, appeared on the Red Star label. The roster is an all-star line up of '70s east coast punk: FLESH TONES, WALTER STEDING, BLONDIE, NEW YORK DOLLS, SUICIDE, RAMONES, and the REAL KIDS. You've heard all the songs before (if you haven't heard of ALL of these bands, you NEED this record! It's a great introduction to all these bands you've heard so much about...), but these versions are sometimes different than what you're likely to have heard—especially in the case of the more popular bands. I coulda done without the WALTER STEDING electro-avant garde version of "Hound Dog", but hey, one outta twelve isn't a bad batting average. (IM)

(Munster, PO Box 18107, 28080 Madrid, SPAIN)

V/A - "The Sound of Rebellion" CD

The Lord has blessed me, yes he has! This here comp is one of the best I've listened to in months! Bands from all over the big blue marble, givin' me all that creamy street-punk goodness!!!! Of the more rockin' cuts, the UNSEEN, OXYMORON, BLANKS '77, DEFIANCE and BANNER OF HOPE lead the pack!! I found myself tending to genuflect often and to the beat! Or at least that's what I told my pastor I was doing... ba dum bump! (JB)

(A.D.D., 270 Central St., Hingham, MA 02043)

V/A - "Straight From Hell: A Tribute To G.G. Allin" CD

Why has it taken so long? 22 tracks of revamping possibly the most nihilistic punk rocker ever. I haven't heard of any of these bands except DRAIN BRAMAGED from L.A. PLAID PANTRY PROJECT play a ripping version of the JABBERS song "Don't Talk To Me." THRESHER play a version of "Shoot, Knife, Strangle, Beat & Crucify" that sounds like a sing-along metal anthem. If you're a fan of this very troubled and in-need-of-healing-his-inner-child man then pick this up. (TG)

(Crazy Bastard, 16420 SE McGillivray, #103-831, Vancouver, WA, 98683)

V/A - "The Tomb of Grind" EP

Wow! This comp has been in the works for awhile, and proves to be well worth the wait. The band roster speaks for itself so here it goes: EXPLODING CORPSE ACTION, PANTALONES ABAJO MARINERO, DAHMER, UNHOLY GRAVE, NYCTOPHOBIC, GROINCHURN, INTESTINAL LOUDNESS, DAMAGE DIGITAL, and GIGANTOPITHECUS. Grind, grind and more grind. (MW)

(Noise-Squatch, PO Box 1387, Ballston Lake, NY 12019)

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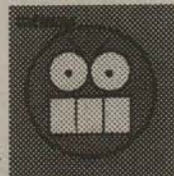
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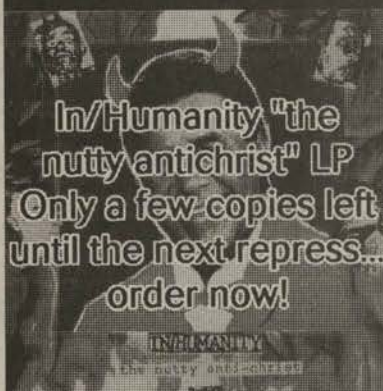
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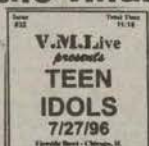
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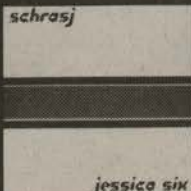
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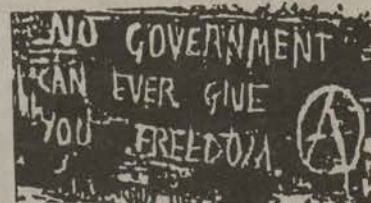
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BETWEEN THE LIONS

Reviews by: (AR) Aragorn, (LB) Lily Boe, (BC) Brianna Chesser, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (JH) Jeff Heermann, (MJ) Mary Jane, (RL) Rachel Liba, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (IM) Icki Murrmann, (SS) Sean Sullivan, (TT) Travis T, (CW) Charles Wolski, (JW) Joe Whiting, (KW) Kelli Williams, (TX) Trixie.

Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us. It's very simple.

Specific criticisms aside, it should be understood that any independent release deserves credit for all the time and money going into it.

AMERICA? #6 / ?

5 1/2 x 8 1/2 - copied - 42 pgs

I liked the personal writing (by the editor, as well as guest appearances by Al Burian and Jessica Mills) much more than the interviews that I skimmed with *No Idea's* Var and Jennifer, comic guy Tom Hart, and Matt Sweeting who works with the Hardback "punk rock haven." Somewhat depressing, obsessive and stream of consciousness, but still hopeful. The artwork was really engaging, as well. Some cynics could call this is a typical "emo" zine but it was a refreshing change from the usual punk as fuck blither I've been forced to read here. (KW)

PO Box 13077 / Gainesville, FL 32604-1077

BECKETT TAPES #2 / \$1 ppd or 3 stamps or trade

8 1/2 x 5 1/2 - copied - 42 pgs

Rock and roll hoochie koo! This zine starts off with a super funny parody of a typical personal zine, complete with rants on girls ("Like, dude, I totally don't understand girls, like what the fuck?") and being straight edge ("Like I totally agree with those guys who'll like kill someone and carve X's on their backs"). It continues on hilariously, including things such as an article on mesh shorts, not wearing underwear, and getting arrested (yes, all in one article). Get this zine 'cause it is da diggy diggy bomb. (LB)

Beckett / 1250 Belle / Lakewood, OH 44107

BEERS AND CHEERS #1 / Free

8 1/2 x 11 - copied - 24 pgs

I really don't know what to say about this little gem. First off, it's bound with a safety pin in the corner, punk? Maybe. Stupid? Yes. Inside are a bunch of stories that sit somewhere between being highly offensive and mildly hu-

morous. But what really makes this zine such a classic is the little pictures of these women who don't wear much besides boots and belts. In each scene they're drinking, shooting cops, and defecating on corpses. Under normal circumstances I would consider this whole zine to be homophobic and misogynistic, but really it's too fucking stupid to be taken seriously. (CR)

Scaba / 213 South College / Wasa, TX 75165

shocking. Anyway, this zine is very girl-oriented, with stuff on sexism, abortion, the punk feminist, compulsory heterosexuality, and more. An alright double zine with nothing that new or revolutionary. (LB)

Jeannie / 730 Riddle Rd #208 / Cincinnati, OH 45220

BRASS FURNACE GOING OUT

#5 / 75¢ + stamp or trade

8 1/2 x 5 1/2 - copied - 24 pgs

Short stories, a thing on rehab, why Barbie should have a gun, a weird gothic story-joke, and more. The "cinemaclips" briefly describe and set the scene of a short (usually a few sentences long) story, and were a cool different way of writing. This zine is kinda artsy (but not fart-sy), and is worth a look. (LB)

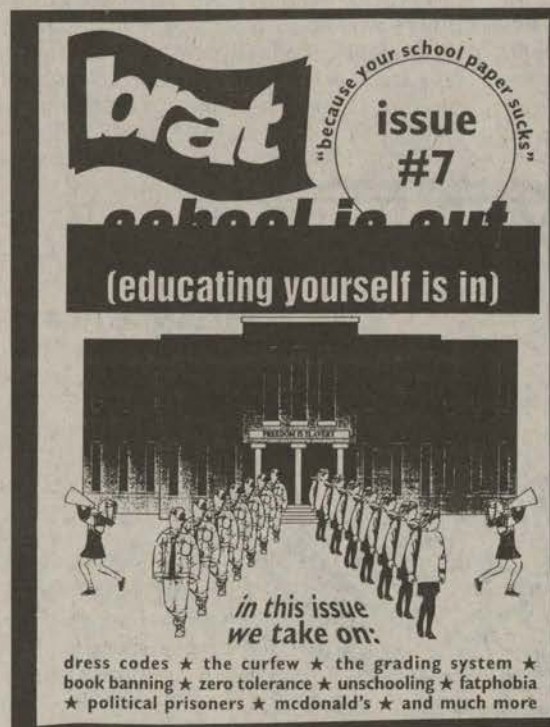
Jane / 17229 SW Greengate Dr / Sherwood, OR 97140

BRAT #7 free

8 1/2 x 11 - offset - 56 pgs

This is great. The staff of this zine is mostly kids, and the issues covered tend to relate to kids, but not exclusively. Lots of topics here, mainly focusing on local things, such as their curfew, dress codes at school etc. but also broader issues such as political prisoners and unneeded medical drugs. The writing is very good, especially for young folks, and I think this is probably an important resource. Very impressive. (GF)

PO Box 4964 / Louisville, KY



BODY COUNT / FEM-UH-NIST #?

/ \$2 + 2 stamps

8 1/2 x 11 - copied - 22 pgs

On the cover of this it says, "Two zines for one low price" — but the zine costs two dollars and two stamps. Is that considered a low price? If so that is rather

40204-0964

BREATHING ICE TEA MIX #5 / \$2 ppd

5 1/2 x 8 1/2 - copied - 32 pgs

This personal zine written by a 19 year-old college student started out with

boring, tedious personal stories that sounded like they were written by a boring, tedious college student, but the writing drastically improved for his tour diary, and I don't usually like those. It's worth reading about his band and job (not just whining), but skip over the parts about his girlfriend and friends. Cool drawings, hopefully he'll start including more. (BC)

Sean / 8420 Bridle Rd / Philadelphia, PA 19111

BUILDING UP #1 / \$2 ppd

5 3/4 x 8 1/4 - copied - 36 pgs - Mandarin/English

This zine was put together in Beijing by native and foreign punks. Where else are you gonna read interviews and see pictures of Chinese punk bands? More than half of this is in Mandarin (I think—Chinese) so if you can read that, you'll get more out of it. Pretty simple and raw, but still I'm glad to have seen it. The Chinese pigs are harsh, so mail order is through the US. (JM)

Stacey Falls / 15065 Doster / Plainwell, MI 49080

BURN COLLECTOR #8 / Free

5 1/2 x 8 1/2 - copied - 104 pgs

Kind of a mini novel that traces the story of this guys' life in Portland. Most of it revolves around his experiences with a temp. agency and his efforts to work as little as possible. For some reason, I tend to really like stories that revolve around the writers geography, especially when they make it seem as depressing as he does in this zine. Lots of angst and frustration without coming off as being bratty or whiny. (CR)

Al Burian / 307 Blueridge Rd / Carrboro, NC 27510

CLUSTER #1 / \$1.50

8 1/2 x 11 - copied - 20 pgs

Good for a first try. What's up with Canadian kids and Crass writing in their zines? Articles include "How to be a punk and keep it from your parents (!)," The Angry Samoans Drinking Game, record and show reviews, thoughts on anarchy and lists abounding why the Christian band MxPx suck. Oh, to be 15 again... (RL)

RR#2 Box 8033 / Dunrobin, ON / KOA 1TO / Canada

COUNTRYCIDE #3 / \$3

5 1/2 x 8 1/2 - copied - 48 pgs

Although the title of this is ridiculous, the content is not. I imagine I would be friends with these people, who represent the mature path out of the generic Straight-edge scene. There are interviews with Thoughts of Lonesco, G-7

Welcoming Committee, some decent writing (specially the pro-pleasure, pro-sex response) and a general note of pleasantness. And it's from Sweden! (AR) Henrik Nordstrom / Ingefarsgatan 3 / 271 38 YSTAD / Sweden

CRYPTIC SLAUGHTER #8 / \$1 ppd or trade

5 1/2 x 8 - copied - 40 pgs

I've been reading CS for a few issues now, and I really like it. This issue opens with the editor writing about his mental illness. There's also pieces on Food Not Bombs, bioengineered food, a terrible travel experience, scams and some comics. There's a goofy mail interview with Kurt, a round-table type talk with Converge and Boy Sets Fire, and good in-person talks with Unruh and Cypher in the Snow. No ads or reviews. There's a lot to read in here, and I swear it's worth the buck just for the story about the rumble between sXe crews in Utah. (JM) PO Box 1781 / Spokane, WA 99210

CRYPTIC SLAUGHTER / LOCK-DOWN #9 and #3 / \$1.50

8 1/2 x 5 - offset - 44 pgs

Pick of the fucking month! *Cryptic Slaughter* delivers (as always) with Giovanni's irresistible Cometbus-esque writing style, but even better. He's the kind of person who writes stories that make you want to drop everything and check out the world. Totally inspiring. And *Lock-down*, while not exactly as mindblowing as CS, still comes off pretty decent, with an interview with the Get Up Kids, short stories, etc. While not bad, I'd still much rather see 44 pages of *Cryptic Slaughter*. Send off for this right now! (RD)

PO Box 1781 / Spokane, WA 99210



DANCE PARTY #2 / \$1 ppd

5 1/2 x 8 - copied - 40 pgs

A zine with a theme - you guessed it - dancing. Tips on dancing, some comics, an interview with Martin from Crudos, favorite dance themed movies, and a dancing survey. This is really cute, and I liked the bit about how everyone is

too lame to dance at shows anymore - it's so true! This actually made me want to go out and dance, that's just how powerful it is! Check it out. (MD)

715 Duncan Ave #811 / Pittsburgh, PA 15237



THE DEAD HERRING #2 / \$1

8 1/2 x 5 1/2 - offset - 38 pgs

I went into this with pretty low expectations, but ended up being quite surprised. While not totally ground breaking, it was a fun, breezy read. In it you get interviews with a member of the bands Propagandhi and the Weakerthans (where he gets a pretty good conversation going), Diesel Boy (which is just terrible), some gig/record reviews, and a bit of old metal coverage. It's worth checking out. (RD)

PO Box 68007 41 River Ave. / Winipeg, MB / R3L-2V9 / Canada

DISMAL #10 / \$1

8 1/2 x 5 - copied - 24 pgs

Pretty damn well done zine with a focus on child labor and animal testing. Nice pieces on scamming stamps and multiple crust bands, all with a nice printing job, clean layout, and very capable writing abilities. Check it out! (RD)

5275 Whisper Dr. / Coral Springs, FL 33067

DISPROPORTION #4 / \$1

8 1/2 x 11 - copied - 42 pgs

At first I was going to really rail on this one... It is very messy (layout, design, style), it relies on lots of "gross" imagery which I think is very played out, and I am not very impressed with the bands interviewed (Dahmer, Violent Society, Victims of Tradition...). But this is the perfect bathroom zine because, due to its chaotic format, every time you open it up you get a good 45 seconds of content. And that's all it could have hoped for anyway. (AR)

272 Seneca St / Chittenango, NY 13037

DOGPRINT #11 / \$5 ppd US, \$8 ppd air world

8 1/2 x 11 - offset - 84 pgs

A lot of zines go the interviews-and-photos route, and *DP* is one of the better ones. The layout is fancy but still very readable, and this issue's interviewees are Amber Inn, Refused, Chris Dodge (Slap A Ham/Spazz), and 3 Studies for a Crucifixion. The 'views (as Lenny calls 'em) are well-done and informative, and show that he's a fan of the folks he's talking with. The columns are good too, and half the columnists are women. There are plenty of photos, ads and reviews, and it comes with a Laceration/K Shipley split 7" (see music reviews). If you're into music focused hardcore zines, you would want to check this out. (JM)
PO Box 2120 / Teaneck, NJ 07666

DREAM WHIP #10 / \$3

4 1/2 x 5 1/2 - copied - 156 pgs

Pick of the month! All those months of complaining about lousy travel zines has paid off by landing me this gem. No shouts out to people who put him up, nor stomach churning boasts of filthy squats survived nor day by day accounts of breakfasts eaten or missed. No whining - even in a traffic jam Bill finds something to reflect on. This issue chronicles driving from Texas, across Canada and back home again - all the way keeping the romance and enthusiasm for traveling. It's thick and it's all handwritten with little comics to illustrate points. I haven't finished reading this yet 'cause I don't want it to end. Get this now. (TX)
PO Box 53832 / Lubbock, TX 79453

EARQUAKE #60 / \$2

8 x 6 - offset - 28 pgs - French

In this latest issue of *Earquake* there are interviews with the bands Dropkick Murphys, Dropdead, Citizen Fish and Hepcat. There are also loads of new zine and record reviews which feature cover photos. (HH)
Frederic Leca / 55 Rue St Jean / 88300 Neufchateau / France

EAT SHIT #7 / free (two stamps)

8 1/2 x 11 - copied - 14 pgs

Oh god, I'm sorry, but this is just dreadful. This must be one of the worst zines I've ever reviewed. We've got lame, inarticulate columns, (rife with typos), info on the Subhumans and Naked Aggression, and one of the corniest

cartoons ever. All delivered in an illegible helter skelter cut and paste layout, complete with the wit and compassion of a 7th grade child who's just heard Judas Priest for the first time. Believe me, painful. (RD)
PO Box 4766 / SLT, CA 96157

THE DEAD HERRING

ISSUE 2 VOL. 1 \$1.00 GOOD FOR ETERNITY



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86 POUNDS OF PUNK #6 / \$1

5 1/2 x 8 1/2 - copied - 20 pgs

I like this short zine by Dinki. She writes about shows she went to, but doesn't bore the hell out of you by a long story about a band you've never heard of in a town you've never been to, or about what she and her friends did there. I really like her self-reflection on being an unfeminine girl, school, pics of tattoos

she's done, and her own band Woozie Helmet. It may be short, but it's not half-assed. (BC)
Dinki / 707 W 21 St. / Austin, TX 78705

59 CENTS # 22 / Free in the Northwest

8 1/2 x 11 - copied - 20 pgs

I can't really figure out how someone could have put out 22 issues of the same zine and still make it look like it was their first. Columns that made me cringe. Record reviews, beer reviews, and lots of top ten lists. (CR)

Alison Dahmen/ PO Box 19806 / Seattle, WA 98109

GABBA GABBA HEY! #3 / ?

8 1/2 x 11 - printed - 48 pgs

Brush up on your Italian...this is one of those foreign zines that makes me wish I was a bit more linguistically cultured. Packed with lots of cool interviews (Cramps, Scared Of Chaka), and huge articles on some dead rock 'n rollers (the Germs, Johnny Thunders) as well as what looks like a great article on the shit France is spawning...plus yer columns and reviews. (IM)
Goti Luca / Via Broni 4 / 10126 Torino / Italy

GENETIC DISORDER #15 / \$2

8 1/2 x 7 - offset - 64 pgs

Despite the gross beginning bit about how oh-so entertaining it was to wind up going home with a "lesbian tweaker," this zine was pretty good. It's Larry's tour diary from the Kill Zinester tour last summer (or was it the summer before that?) Drunken escapades and Winnebago woes make up most of the content, but

there's interesting historical bits too, from the places they visited like Grace-land, Bruce Lee's Grave, Philly (he tells the MOVE story), the Playboy HQ in Chicago (yuck) and the Mall of America to name a few. It was funny reading the KZ perspective of the anti-convention in S.F. I thought they ruined it by showing up to defend their perspective when the whole point was that nobody wanted to hear it, but whatever. It's a good read even though it makes me thank the stars I don't drink anymore. (RL)

PO Box 15237 / San Diego, CA 92175

GREASY SPOON / \$3 ppd

4 1/4 x 5 1/2 - copied - 108 pgs

YES! YES! A thousand times yes! Imagine yourself moving back in with your parents for free rent as long as you cook dinners. Then imagine yourself scouring for old school diy vegan cookbooks that used to be all the rage (because seitan isn't exactly on every street corner in suburban Los Angeles). Then imagine yourself coming across this lovely little number with tons of recipes for entrees, desserts,

and helpful hints (from where to put your napkin to removing a grease spot) from all sorts of hipstery people like Ariel Bordeaux, our own Mikel Delgado, Cindy Doris, etc. And each page is de-



lightfully laid out with the swankiest of clipart. You're jumping up and down right down, aren't you? Me too! (KW)
PO Box 603020 / Providence, RI 02906

GRINNER #6 / \$2 ppd, trade

5 1/2 x 8 1/2 - copied - 28 pgs

Very silly. Jas laments the loss of the Two Finger salute, replaced by the American middle finger (unless you're at a streetpunk show!) funny things that catch his eye, and my favorite, the Misheard Lyrics section. Worth it for his handwriting alone. (GF)
75 Winsover Road / Spalding / Lincs / PE11 1EQ / England

HALF COCKED #1 / \$1 ppd

5 1/2 x 8 1/2 - copied - 28 pgs

This is a decent first effort. One of the most interesting things in this is an interview with the editor. There's also a couple of short rants about what punk is and is not and one about rights. On top of that, there's a short story, an

interview with the band Your Mother (very funny stuff), and some record reviews. This has potential. (RM)
3416 Anderson #1, Kansas City, MO 64123

I HOPE YOU LOSE THE OLYMPICS #1 / 1 stamp

5 1/2 x 8 1/2 - copied - 40 pgs

Well, I can't say that I like the layout, or the area of music coverage, or even the title, but dammit, the kid can write. The music side leans toward hardcore, and there's a few bands interviewed (Devola, etc.) as well as comics and essays. There also seems to be a morbid fascination with death. There's a great essay on the how's and why's of wishing death on people, and another good one on why plane crashes are cool. So, if you wear all black, and read *Johnny The Homicidal Maniac*, send these guys a stamp. You won't be disappointed. (JC)

PO Box 2239 / Hanover, MA 02339

IMPACT PRESS #16 / \$2

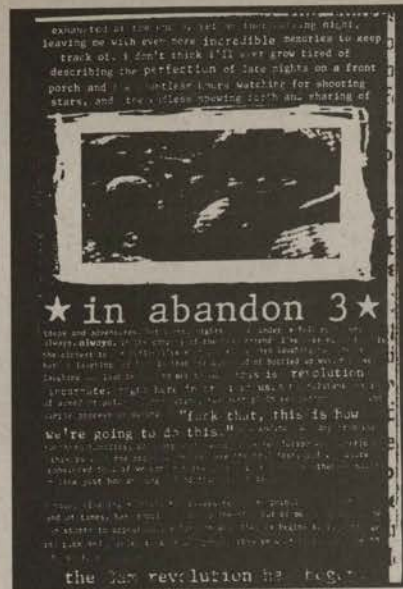
8 1/2 x 11 - offset - 48 pgs

If this is the first or only exposure to leftist/non-traditional politics a kid can get in Orlando, Florida, then I guess that's okay, but I wouldn't pay for it. Nothing especially original or thought-provoking, nothing especially well-written, and ads for both Borders AND Barnes and Noble! What the hell is that? Your publication does nothing to affect the system if it is sucking the cocks of corporate whores. They claim to be strictly a political zine, not a punk one, but most of the prolific advertising was for punk/so-called punk bands and labels, probably because there were four pages of tiny record reviews. It's free if you have the misfortune of living in Orlando, but the only place you can get it for free is apparently Borders, and why would you go there? They killed a tree for nothing. (BC)
10151 University Blvd #151 / Orlando, FL 32817

IN ABANDON #3 / THIRD WHEEL #2 Free

8 1/2 x 11 - copied - 60 pgs

Wow! It's one thing to like one side of a split zine, but both of these sides were pretty much incredible. *In Abandon* is mostly the retelling of a road trip to S.F. and Nevada, and another one to Richmond and Tennessee. Real personal and honest. I thought the story about ringing the new year in alone and scared was very emotional without being sappy. *Third Wheel* tells about the same road trip from the other writers perspective. Some of the stuff I found a little irritating, like the comparison of people writing zines about revolution and sexism to people



handing out bibles at a church. But overall I found I could really relate to some of the stuff he was talking about. The part about his family and their strained relationship sounded like something I would have written a couple of years ago. Oh Yeah, the layout on both zines was the best I've seen in a while. (CR)

Mike / PO Box 82192 / Tampa, FL 33682-2192

INFO RIOT #8 / \$3

8 x 6 - offset - 40 pgs - German

This zine is full of good interviews directed towards the oi skinhead crowd. Interviews include the Dropkick Murphys, Voice Of A Generation, The Bladders (we are here only for the beer), Marilyn's Vitamins and Clockwork Crew. There is also a scene report entitled My Little Gig-Diary. There are some ads, but no record reviews. (HH)

Spiller / Saarstr. 36 / 46045 Oberhausen / Germany



INTERBANG #7 / \$2 ppd

8 1/2 x 11 - offset - 64 pgs

First off, I gotta congratulate this guy for putting out such a huge zine by himself. It's filled with a ton of writing on a lot of different ideas. There's action reviews, zine and record reviews, interviews with J-Church and some R.C.P. hip-hop group. The only problem I had was the fact that I disagree not only with a lot of the conclusions that he reached, but also with the manner in which he communicates. I really didn't appreciate his self righteous stance on women, feminism and offensive imagery. I don't really think it's appropriate for a man to let women know what is or is not offensive. This is kind of a classic example of why people tend to stay away from radical politics. Writing in a way that doesn't acknowledge one's own responsibility and that places one's own thoughts beliefs on a pedestal, serves only to alienate the people who you are trying to communicate with. (CR)

PO Box 671 / Ravenna, OH 44266

INTERNAL COMBUSTION #? / \$2 ppd

5 1/2 x 8 1/2 - copied - 32 pgs

This starts out with a slow comic, but turns into a really good reflection on community that's well illustrated by stark b/w drawings. The writing is intriguing, and the piece on uniform base housing in Colorado Springs against the back-drop of the Rocky Mountains is especially good. It is really slow, but it has a lot of potential. (BC)

PO Box 673 / Portland, OR 97207

JACKPOT #3 / \$2

7 x 8 1/2 - copied - 52 pgs

This was a great read - the theme this issue was virginity, or rather, losing it...there were lots of great anecdotes of good, bad and ugly sexual experiences of youth. Plus there were interviews with the Descendents, Fahrenheit 451, Abby of Porn Free (cool sounding porno zine) and a piece by performer/writer Dr. Ducky Doolittle. Lots of great stuff to read - sex and girl positive and it looks nice too. (MD)
Miss Hell Productions / PO Box 155 / Cooper Stn / New York, NY 10276-0155

KAMIKAZE MISSION #2 / \$1, stamps, trade

5 1/2 x 8 1/2 - copied - 20 pgs

The struggles of a teenager itching to break out on her own - or, in her words, an anarchist living under forced authority. Included are rants about judging people by dress, private school, differences between punks and average Americans. She writes "what do you

expect from a 15 year old?" Just do the best you can, Molly. (TX)
Molly Malicious / 4977 19th Street / Seattle, WA 98108

LIGHT WATER #1 / \$1

8 1/2 x 11 - offset - 32 pgs

Record reviews, movie reviews. Some poetry and fiction that I could have done without. Gardenburger recipes and a pretty good interview with Ian MacKaye. A little empty, but maybe the next issue will be more well rounded. (CR)

PO Box 7152 / Garden City, NJ 11530

MALIGNANT NEOPLASM #1 / \$2 ppd

8 1/2 x 11 - copied - 28 pgs

Why do I keep getting all the emo/hardcore zines? I don't even like the stuff. Anyway, this has interviews with Gob (not the Canadian one), Cavity, Sloth and more, plus reviews, ads and all the other standard zine fare. It also, unfortunately for this reviewer, has a pathology slant, so along with your hardcore bands, you get to see pictures of people with skin lesions and severe liver necrosis. Um, just what I was looking for in a zine. (JC)
25 S Church Rd #62 / Maple Shade, NJ 08052

MISS UNDERSTOOD #3 / 25¢ + stamp

8 1/2 x 5 1/2 - copied - 12 pgs

This zine is basically little snippets of thoughts and pictures cut and pasted on pages. *Miss Understood* gives us a very good representation of its writer, Sarra—her likes, thoughts, problems, etc.—and includes stuff on religion, music, being different, and changing people's views. Short, good, and honest, this zine is well worth its price. (LB)
9143 66 Ave / Edmonton, AB T6E-OL6 / Canada

MYSTERY MEAT #6 / \$3 ppd, trade

8 1/2 x 11 - copied - 38 pgs

Ooo, what a cover - a silkscreened drawing by Chi Pig! Inside is not unpretty either. The interview with Joe Keithley has some good DOA tour anecdotes and there are some funny drunken tales of Victoria. There's also interviews with Youth Brigade and the Teen Idols that were less noteworthy, a LOT of record reviews and some live reviews. I'd forgotten how shitty it was for a show to not happen 'cause a band couldn't get through the border. For me, *Mystery Meat* is exactly how I remember Victoria. (TX)

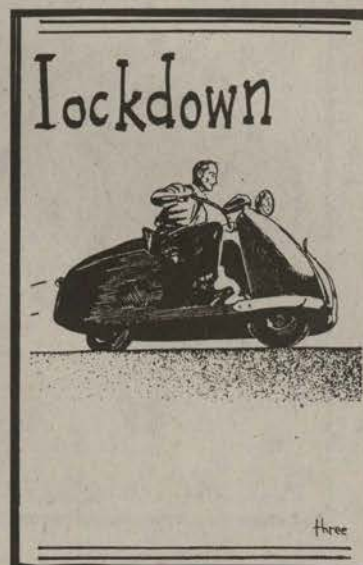
PO Box 118 / 2680 Quadra Street / Victoria, BC / Canada V8T 4E4

NINE AND A HALF LEFT #5 / 75¢

5 1/2 x 8 1/2 - copied - 40 pgs

Silly stories and heart-felt "late night ramblings" pasted over a pretty bizarre 1950's National Geographic type background. Although the writing is personal, they're not so introverted that anyone who's ever been bored, restless, frustrated or depressed (ie. anyone) couldn't relate. I just hope for his sake that things look a little brighter in his life and in his head. Also, he's a big Transformers fan and seeks others with similar inclinations. (RL)

Mike Rodemann / 13386 Madison #4 / Lakewood, OH 44107



interviews with the bands La Murge, Difficult Face and Intense Mosh! Ha, ha. Gotta love that one! To put it bluntly the only thing that keeps me from lighting this on fire and throwing it at some yuppie dirt bag is that it is from Argentina (not exactly a punk mecca or anything). (RM)
C/O Diego / Ituzaingo 1025(2930) / San Pedro / Buenos Aires / Argentina

P.A.Y.B.E.V. #2 / \$2 ppd

5 1/2 x 8 - copied - 18 pgs

The title means "Protests Are Your Best Entertainment Value." It's largely an account of seeing some protesters get arrested and following up complaints against an

asshole cop. There are no ads or reviews, but there are a number of wasted pages. The photos mostly came out too dark and grainy, and why reprint police dept. form letters? I liked the intro (expanding on the title), but this is really thin for two bucks. (JM)

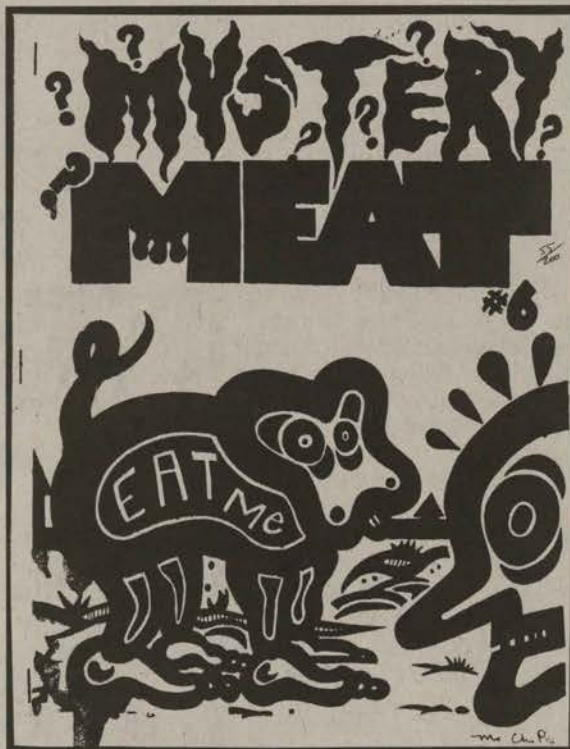
Rich Mackin / PO Box 890 / Allston, MA 02134

THE PROBE #7 / \$5 ppd

8 1/2 x 11 - offset - 148 pgs

So Aaron's a trucker and he's obsessed with taking pictures of naked people (particularly people in punk bands) and interspersing them throughout his zine. While this zine isn't as offensive as I expected it to be, it isn't the most stimulating thing I've ever seen or read (pun intended.) In the letters from scenesters bit, Steve from Adjective Noun suggested he do some major editing to save himself from the \$45,000 debt he's in. I whole heartedly agree. He has to decide if he wants to do a zine or a DIY punk porno, not something in between, because, frankly, the nudity gets old fast. The stories,

record, show and zine reviews are okay although they tend to drag on and not have much to do with the actual thing being reviewed. The comments about Submission Hold's talking between song's at a 17th and Capp show being "below people's heads" was ironic considering the lowest denominator (beer, sex- or the lack thereof- and naked girls) of this zine. Oh, and the bit about pissing in the trash can at El Farolito, not funny. I like that he covers the local Bay Area scene and that all

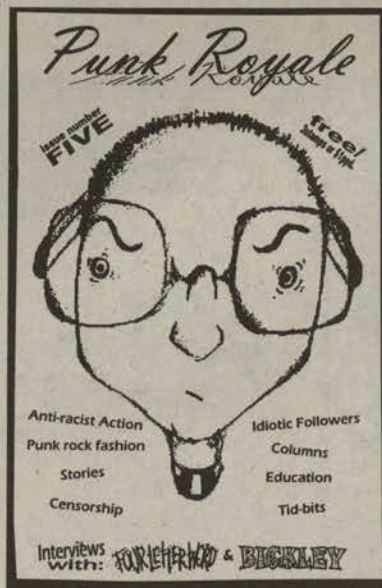
**OLIE #2 / \$1 ppd**

5 1/2 x 8 1/2 - copied - 20 pgs - Spanish

Man, I know I've got a Mexican surname and all, but does every zine in Spanish have to be assigned to moi? Oh, it's a crusty zine in Spanish give it to Mundo. A straight edge zine, a garage rock catalog, both in Spanish. Give 'em to Mundo. A pop punk zine in Spanish give it to... well, you get the idea. Fuck, talk about oppression. I'll take a Klan rally over this any day. Anyway, this zine out of Argentina covers the hardcore scene down there and has

the naked people featured seem to have consented willingly but that's about it. (RL)
PO Box 5068 / Pleasanton, CA 94566

PUNK ROYALE #5 / 3 stamps or \$1 ppd
5 1/2 x 8 - copied - 32 pgs
Usually when the intro says the zine stinks, I agree, but not this time. The columns are pretty good (a rare month for good columns in the zines I got), and I liked the piece on Anti-Racist Action and the interview with FourLetterWord. All computer laid out, clean and sharp looking; reviews, ads and some simple comics. Free in person, and actually worth reading. (JM)
9833 159th PINE / Redmond, WA 98052



RAD PARTY #18 / \$3
6 x 4 - offset - 48 pgs - French
This zine has been putting a fun happy face on punk since 1991. It is written out in the format of *Cometbus*, but deals less with the personal and more with bands and the punk scene in general. If one understands French this is definitely a good read. (HH)
Small Budget Productions / B.P. No. 7 / 78110 Le Vesinet / France

RAINBOW OF GOODNESS #6 / \$1 and 2 stamps
5 1/2 x 8 1/2 - copied - 44 pgs
I don't think I've ever seen a "comic zine" like this where the zine articles and comics are equally represented. However, the writing basically sucks, but the comics were really awesome. They're really pretty twisted and funny in that cute-little-comic-gone-wrong kind of way. Legos attack their owners, the zine police bust a grammar outlaw, some crazy ass fish, you know, weird stuff. Stick to the drawing, kid, because one funny comic overrules a bizillion lukewarm zine articles. (KW)
Mark Price / 1289 Browning Ct / Lansdale, PA 19446

RAZZLE #4 / \$1 or 3 stamps
5 1/2 x 8 1/2 - copied - 40 pgs
This zine is a mixed bag of rants, silliness, stories on scamming, pop-punk reviews, comix and an interview with Betty Blue who apparently no longer want to be seen as just ex-Government Issue. Other features include the cute Kiddie of the Month, a column entitled "Me and My Desire" about the objectification of women and Howard Stern being the "stupid fuckhead" that he is. There's also the "UnPunk Boy" column which I am assuming is intention-

ally offensive, hence the title. Besides that and Betty Blue sounding pretty sad, this zine's good for the teen/Southern California genre if that's what you're into. (RL)

Box 3853 / Beverly Hills, CA 90212

ROCK 'N' ROLL OUT-BREAK #1 / ?
8 1/2 x 11 - copied - 52 pgs
The best thing going for RnR Outbreak is that there is a ton of info on some re-

ally cool bands. Unfortunately, there's a lot more working against it. The layout is horrendously boring; despite the passion put into the writing, it's hard to get into any of the articles. And what the fuck is up with just reprinting shit found on the internet (the Joan Jet article)?! How about some originality, creativity? The music reviews are excessively long-whole fucking paragraphs on singles? Too much, saying too little. (IM)
521 W Wilson #B202 / Costa Mesa, CA 92627

ROCKTOBER #22 / \$4
8 1/2 x 11 - offset - 64 pgs
This is "The Kissue", meaning lots of stuff about Kiss. I don't care about Kiss, but if you do, there are a lot of interesting tid-bits, not your usual fare here. My favorite being the piece with Cynthia Plaster Caster, a woman who was immortalized in a shitty Kiss song. There are a lot of things which are only vaguely related to Kiss, and overall this was actually still pretty fun. (GF)
1507 E 53rd St #617 / Chicago, IL 60615

SCREAMS FROM INSIDE #7 / \$2 ppd

8 1/2 x 11 - offset - 52 pgs
This zine has improved over time. I like the punk girl theme for this issue. Interviews and writings with/by Adrienne Drogas, Jen Angel, Vique Simba, Christine Boarts, Amanda from Impetus Inter, and more. I'd love to see less focus on zine writers and more on girl musicians and also hear some perspectives from girls

who maybe aren't as active in the punk scene. But, hey, this was great. Thoughtful questions and also writing from Carissa. Plus there's a piece on nonviolent resistance and lots of reviews. Most excellent. (MD)
Carissa / 4434 Ludlow St. / Philadelphia, PA 19104

SHARKPOOL #2 / \$3 or £1
5 1/2 x 8 1/2 - copied - 60 pgs
Fun and silly, with a lot of heart. I love English zines. Interviews with Gameface, Chopper, Good Riddance, Dwarves, and some performance group called The Church of Euthanasia. Tracy, the editor, is funny and has a nice writing style, but also gets her point across, as in the piece "Did You Feel My Tits at the Lagwagon Show?" Men...ugh. (GF)
PO Box 208 / Nottingham, NG7 6EN / England

SISSY #8 / \$1
7 x 8 1/2 - copied - 24 pgs
Subtitled Punk Rock For Dummies, this issue is fucking funny. I actually laughed out loud several times, which don't happen often. Some examples; the review section where they review a record and a microbrew at the same time, the "should you put out a zine" quiz and horoscopes based on your punk sub-genre (skin, emo etc.) instead of astrological sign. Really enjoyed this. (GF)
111 Dallas Ave / Newark, DE 19711



SLAVE #2 / \$2
8 1/2 x 11 - offset - 96 pgs
This is one of the best new projects I have seen in a while. The look is right on, the interviews are bright and not doting, and the attitude is mature. The interviews are with Boy Sets Fire, Greg Jackson (!!!), New Day Rising, and Reversal of Man. Even though the author paints a bleak portrait of his own personal life his hope in an advanced punk/hardcore activism cries out and de-

mands to be heard. (AR)
PO Box 10093 / Greensboro, NC 27404

SLUG AND LETTUCE #55 / \$.55
15 x 11 1/2 - offset - 16 pgs
I hate newsprint but here's the exception. A check-in from Christine about her garden, many music and zine re-

views, clear live band photos, and (coolest yet) classifieds. I think someone should compile the stories of people who met through *S&L*. There's an amazing analysis on Chumbawumba and "selling out" that I'm gonna xerox and hand to people when they start spouting off at me. This is, of course, a must read. (TX) Christine Boarts / PO Box 26632 / Richmond, VA 23261-6632

SO FUCKIN' WHAT #3
/ \$1.25 ppd

8 1/2 x 11 - copied - 44 pgs
This is an anarchist punk mag. Nothing wrong with that, or with interviews with Stratford Mercenaries, and A//Political. There's a little wrong with the same old reprints and groaning about high school but it's forgivable. (AR)

253 Alexander St. apt #322
/ Rochester, NY 14607

STOT #2 / free, or trade
8 x 6 - offset - 12 pgs - Norwegian

This is small easy to understand zine that devotes space to Kerosene 454, Gang Of Four, Kill Rock Stars and a brief US tour diary of the band 1/2 Japanese that is written in English. (HH)

Rektor Stzensgt.10B / 5500 Haugesund / Norway

STREET MUSIC #1 / \$1 ppd
8 1/2 x 11 - offset - 4 pgs

Now don't let the page count confuse you. This is more of a newspaper than a zine and has a lot of info about the oi, ska and street punk scenes packed in such a small space. Pretty cool. (RM) Apodo, Co. 804, 07800, Ibiza, Spain

SUPER BLIND #5 / \$1 ppd
5 1/2 x 8 1/2 - copied - 30 pgs

This zine is alright. Nothing terrible or terribly interesting either. For those wondering, it has interviews with the bands No Fraud, Delmar and The Pink Lincolns, a Black Flag discography, No Reviews and a funny cartoon centerfold. (RM)

C.C. 3288 CP(1000), Buenos Aires, Argentina

TABLE ROCKERS #? / free
8 1/2 x 5 1/2 - copied - 16 pgs

Lane, the girl who does this, is fourteen, and her zine screams this. There is stuff in here about childhood (and losing it), finding yourself, dealing with a girl who cuts herself, and candy. *Table Rockers* is short and free so you might want to give it a try if you're

around Lane's age and/or want an early teen view on life. (LB)

2520 Dunbar Ln / Green Bay, WI 54304

TEN FOOT RULE #3 / \$1 and a stamp
5 1/2 x 8 1/2 - copied - 16 pgs

This comic features the work of Mike Tolento, Jordan Crane, Jesse Reklaw and its editor, Shawn Granton. The drawing is quite detailed and more professional than a lot of the comics we get around here. The storylines are average kids doing average things- arguing about ska, crushing on girls, making fun of zinester and comic enthusiast stereotypes and a quest for a taco in the middle of an Egyptian desert. It has its funny and its poignant moments which makes it an all around good read. (KW)

Shawn Granton / 170 Beaver St / Ansonia, CT 06401

TENNIS AND VIOLINS #2 / **SUBURBIA** #8 / \$2 ppd

8 1/2 x 5 1/2 - offset - 96 pgs

Split zines often mean a good zine/ bad zine combo. I think it's because the two are usually similar and being right next to each other naturally invites comparison. T&V is pretty upbeat. It doesn't deal exclusively with happy thoughts, but it puts different aspects of being a queer Asian-American woman into perspective. There are also great photos, Yo Yo A Go Go memories, an interview with Rachel Carns, readers' stories of the influence of Barbie, and more. *Suburbia*, by comparison, seemed ultra-feminist in an in-the-face kinda way. Also queer woman focused, but a much different style. Two routes to the same end. (TX) Kristy Chah / USF 30334 / 4202 E. Fowler Ave / Tampa, FL 33620

3RD GENERATION NATION #12 / \$4

11 x 8 1/2 - offset - 72 pgs - German

One of the best zines that comes out of Germany. This issue has interviews and articles on the bands Forgotten Rebels, The Golden Horde, Stiletto Boys, Monochords, Toilet Boys, Merle Allin and La Cry. There is also the usual

assortment of columns, reviews, scene reports and news. And of course it has the best back page zine photos in punk rock. Try writing to them at their e-mail address: Realshock@aol.com (HH) Ralf Hunebeck / Muhlenfeld 59 / 45472 Mulheim / Germany

THOUGHT PROCESS #2 / free
5 1/2 x 8 1/2 - copied - 32 pgs

I was scared at first: every other word is misspelled, there was some shitty teen angst poetry, and a letter from a guy named Skip who wants to "start a punk band with a sousaphone, a clavichord, a bag pipe, and a cello." The spelling never improved, but the articles sure as hell did. After the obligatory Nike Sucks piece, there was a good interview with William Blum, an author of essays on how fucked up U.S. foreign policy is. The questions were excellent, but I would have liked more follow-up. These kids, all in high school, have their shit together when it comes to politics and friendship, but their grammar and spelling leaves much to be desired. Included is an 8-page comic that is really funny if your friends are all movie-watching comic geeks who sit around restaurants late at night talking comics and Kevin Smith like my friends. This could really become something once these kids get back from summer camp and do the next issue. (BC) Lowell / PO Box 23055 / Shawnee Mission, KS 66203

TRASHCAN #1 / \$1

5 1/2 x 8 1/2 - copied - 36 pgs
The Northwest corner of American has spawned some of the greatest rock 'n



MORE LISTINGS

roll music ever. Trashcan is a cool zine from said area, with a focus on the music that has made and is still making it a much talked about breeding ground. With just enough attitude, Trashcan packs background information (article on Rockin' Robin of the Wailers fame) and current interviews (Nardwuar the Human Serviette) and reviews into a nice little package. This is one to keep an eye on—as it grows, it's gonna get a lot better. (IM)
PO Box 2618 / Olympia, WA 98507

TRUST #71 / \$4

11 x 8 1/2 - offset - 68 pgs - German
This is an excellent issue with lots of good interviews including Rantanplan, visual artist Jordin Isip, Looney Tunes, Logical Nonsense, poster artist Frank Kozik, Tito Tarantula, and Mike Watt who does a punk opera starring as Fidel Castro. There are also plenty of record and zine reviews, columns, lots of cool ads and as usual the best listing of gig dates. (HH)
Postfach 43 11 48 / D-86071 Augsburg / Germany

THE USUAL FARE #2 / \$.75

8 1/2 x 11 - copied - 20 pgs

A drunk punk zine done by a guy with an infatuation for beer and his friend Flo. I love the contest idea (matching ingredient lists with the products, which are either packaged meats or cat food), complete with prizes for first, second and third place - there's also a communism/anarchism debate and two pages of het white boy guilt. As a light read, it's aptly named. (TX)

Lark / 610 Bathurst Ave /
Ottawa, Ont / Canada K1G 0X8

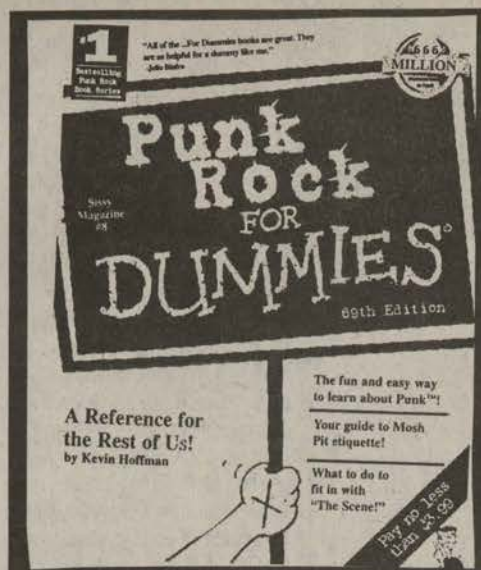
WHAT THE...? #1 / \$1

ppd or trade

8 1/2 x 11 - copied - 20 pgs

There is some pretty entertaining stuff here, but I got the feeling a lot of it was reprinted from other sources. I liked the bit about Emma Goldman, and it was funny to read the thing about Chumbawamba thinking they are rad for doing a publicity stunt at some lame award thingy. Wow, revolution. The only thing I didn't get was the review where they called Hard Skin a joke band—what are you on about? You're lucky they're too thick to read or you'd be in for a kicking...(GF)

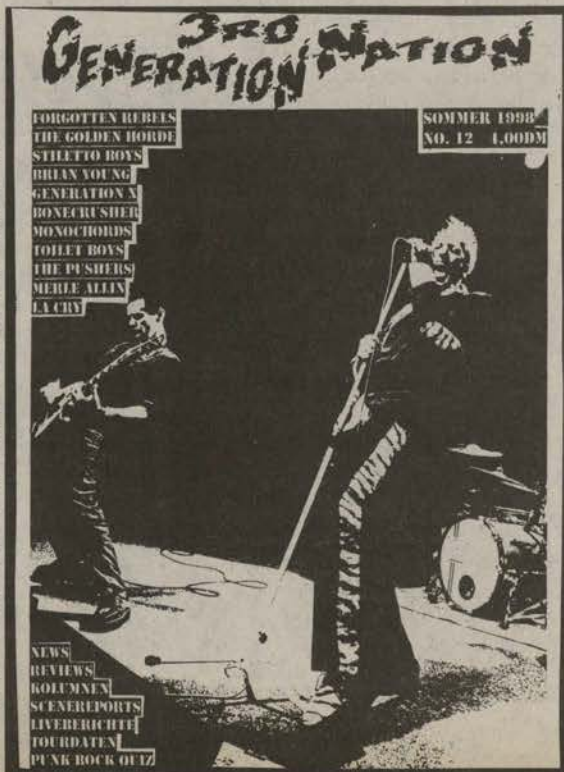
Box 20105 / Green Acres
PO / Thunder Bay, ON P7E
6P2 / Canada

**THE WHIZZBANGER GUIDE TO ZINE DISTRIBUTORS! #2 / \$3**

8 1/2 x 11 - copied - 28 pgs

Issue number two of this one of a kind zine is now out! I like this project because Shannon lets the distributors speak for themselves so there are way, way more distributors listed than in most other guides. Includes people from all over the world and a very helpful one star/two star system that gives his own experience with them. However, these people get to say whatever they want about themselves so take it with a grain of salt. (KW)

Shannon Colebank / PO Box 5591 /
Portland, OR 97228

**COOL MUSIC #1 / \$2**

8 1/2 x 11 - printed - 40 pgs

Newsprint fodder. Nashville Pussy, Citizen Fish, "Ska Saved My Life," reviews, etc.

DELERIUM #3 / \$1 or trade

Girl emoting - love, pain, coffee and being a virgin.

Harmonee / 4364 Fairlawn Dr. / La
Canada, CA 91011

KLUTZ #1 / \$1 ppd

A quick read. '80s movies, waitress crushes, a simple/good thing on "pc," easy recipes.

PO Box 10747 / State College, PA
16805

MOSH OF ASS #1 / SASE

Cool idea - all demo reviews, focusing on grind and hardcore. Remember cassette tapes? The DIY format?

PO Box 423413 / San Francisco, CA
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A zine reviewer had their book bag stolen and we lost these five zines;

Troll

Cheapskate

ADD

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Jr. Skeptic

Our apologies, and could you please send us these zines again so we may review them. Thank you.

monozine.

Todd really said it best himself: "When people are sick, they bitch about it. But, when they are well, they laugh about it." He's put a great deal of time and effort into filling a hole in the zine world that no one else has touched, and perhaps filling a hole in the hearts of anyone who has felt alienated and alone in the hellish realm of the physically damaged.

Questions by Travis T

MRR: How long have you been doing Monozine?

I started doing this around the spring of 1994, after I caught mono while on a trip to Boston...don't ask me how. It still remains a mystery to me. I felt like shit while there and thought I was dying on the trip home. Little did I realize that was just the beginning...

MRR: How long does it usually take you to put an issue together?

Well, the hardest part of doing a compilation is the wait for people to come through with their stories. I'm the kind of person that heavily relies on peoples word, so it can get pretty agonizing waiting for people. In the years since this started I've gotten pretty good at weeding out empty promises. Nowadays, 90% of the stories are sent by people who read a review, request a copy, pick it up at a store and really get into it. Those are my favorite because they *wanted* to write for Monozine. Once I get what feels like a hefty collection that I'm comfortable with, and is still affordable, then I'm ready. Usually I get the collection, then I have to do what I can to afford the printing!

MRR: What inspired the "Medical Malady" theme of the issue in the first place?

Well I got home from Boston. I didn't know what was wrong with me. I didn't have a doctor or any health insurance. so I went to one of those health clinics and was misdiagnosed twice. Their sheer lack of ability only made my physical and mental condition worse....While bed-ridden, people that came by or sent cards always talked about when THEY had mono or other bad illnesses. I really didn't want to hear it. I couldn't talk, and having to listen

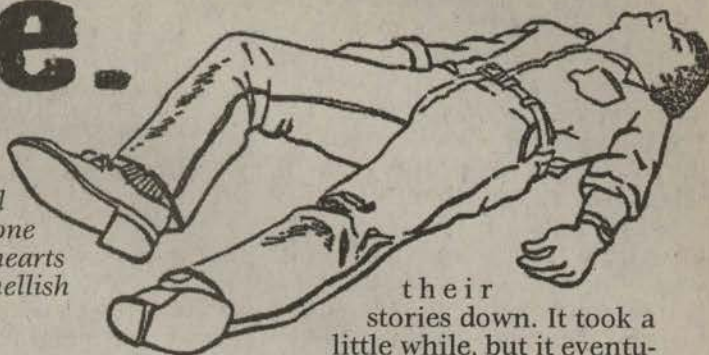
to all that really aggravated me.

I had been planning a zine at the time called "Nothing You Ever Wanted to Know".

It was going to be an art

zine that cataloged and spotlighted local artists and their work, with bio's and contact info. Well, in the middle of one of MANY sleepless nights, I realized I was being haunted by some of the stories that others had told me! I didn't understand why people felt that they had to share their experiences (the same goes for speeding tickets, car accidents and embarrassing situations). Once someone tells a story, it becomes a chain reaction of sharing. It can be both funny and frightening when you think about it!

As an experiment, I asked a bunch of friends to write



their

stories down. It took a little while, but it eventu-

ally turned into my first issue. I

put them around town, sent them out for review, and true to form...stories started to come in. Nowadays, I don't know any of the contributors, and I'm amazed that so many people take the time to put it on paper. It's a way of bonding people, while at the same time a chance to out-gross one another.

MRR: How does Monozine relate to your side project of putting on shows?

It doesn't at all, which is why I love it! I'm in a city where I felt like everything was stale. I'm proud of the zine that I put out, but I noticed early on that a lot of the support *Outlet* and *Interference*. The innocence of *Clunker*. And the style of *Ben is Dead* and *Carbon 14*, I'd never leave home. Then again I'd be too intimidated to ever do another Monozine...but I think it's unique enough to stand out.

MRR: Do you think people feel a little less alienated in a doctors office after reading your zine?

I don't think anyone EVER feels less alienated when they're in that office! I mean. You're there because there's something wrong with you. You're made to wait in a room full of strangers that have different problems. And you try to stay calm (personally, I like to make up my own ailments for the people that sit around me. Test me. They immediately become more interesting that way.). After wailing there long enough to

die from pain, you're brought in, weighed and more often than not, made to strip down or change into some sort of "guinea pig" gown. Of course there's explaining the problem to the doctor. Being subjected to humiliating prods and pokes. And then having to pay for it all. The

only cruel irony in it all is the old rubber glove routine! I've never had one, so I can only imagine the discomfort of going thorough it...but hey, when it's all done I know I can still go and eat a sandwich and not think about where my knuckles have been....

My intention really is to make people reel less alienated with and among themselves. I tell people that this zine is a 40 to 60 page get well card. For such a small price and with all these great stories, how can you still feel horrible after reading it? People are bound

to find a few stories that make them think "thank god THAT'S not me..."

MRR: What would you do to change the medical industry if you were, like, controller of the universe?

The biggest problem I have with the industry is the people themselves. Yes, I know that the business in charge is all fucked up, but I'm a little guy that only notices it when I'm sick. I only see the doctor/patient relationship and I'll tell you, it's not healthy. Too many of them play God and think that the world would stop without them. Sure, they're busy people, suffer from stress and lack the freedom to escape at times; but with the money they're making, they need to understand people better. Like I said before, they don't make it easy for people to confront their illnesses.

They should have to start making house calls again. THAT would straighten them up a bit. If a doctor had to come to some of the neighborhoods around me, they'd have a whole new appreciation for humanity. They're getting too comfortable in their little health "campuses". Get them out on the streets. THEN they'd be worth the money they make. It would at least be funny to watch.

MRR: The last issue had a homeopathic remedy on each page. How do you feel about holistic health treatment?

The fact is, if you feel better from drinking the urine of cats, then the next round is on me. I'd love to think that a natural cure is available to all, but if that were the case? There would be fewer doctors. Personally, I'd love to be healthy naturally...unfortunately, aspirin can be found at every store, business, school and first aid kit. These other remedies aren't that convenient (or cheap). I don't know when I'll be sick...do I have the money to buy now. For tomorrow? No way. The business of medicine comes with many price tags. The health of America is in the wallets of big companies and government.

MRR: How have doctors and nurses reacted when you've shown them your zine?

Not very well. Actually, it's amazing. The doctors that I've dealt with didn't see the humor in it at all. Again, there's that God complex of theirs. One doctor agreed to do an interview/step-by-step physical for my fourth issue, then quickly canceled after finally getting around to reading it. He called it "too on edge" for him. I've been lucky to get all types of press for Monozine. Recently, I had a write-up in a national medical journal. Obviously no one bothered to read it before they wrote about it. I got this 21 page, hand-written account sent to me by a surgeon in New

People are bound to find a few stories that make them think, "Thank God that's not me..."

York. I thought it would go great in the 5th issue—a doctor's technical account of all illness. It would show a new insight. Well, I sent him sample issues to

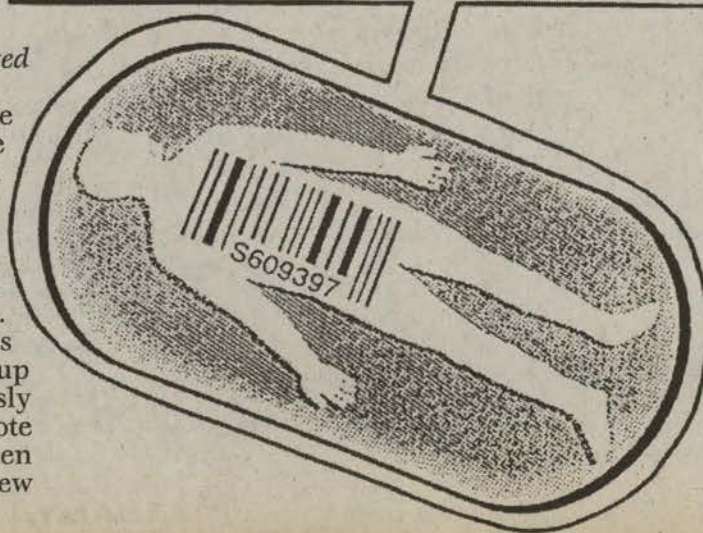
show him where it was going to be printed and immediately got a letter demanding the story back, claiming it didn't belong in my kind of "neighborhood." I'm really amazed by their reactions, but not surprised at all. Most people understand my premise. Part of being sick is bitching about it. Part of being well, is laughing

MRR: Make up your own question here, then answer it: What's the deal with you not reading any of the stories before you release the mag?

Here's how I see it...when you're in a band, you write a song, then practice it forever. You play live. And play the song every night. God forbid it becomes a hit and you're then EXPECTED to play it all the time. It becomes so boring that you get sick of it. I don't want that to happen with this collection. I don't ever want to release something and think to myself, "I'm so glad those stories are out of my face" because I've lost the excitement. And I wouldn't want to talk to people like you about the project. If that happened. I'd quit in a second....dead horses don't need the beating.

Once the last issue is bound, I sit down, usually with friends, and leaf through it. THAT'S when I get really excited about the accomplishment. I love the way putting it together without rhyme or reason creates the tone of the issue. I don't think about which story should go where. I put them in, with no knowledge of content or style. Chance really creates this zine...I'm no editor. I'm the compiler.

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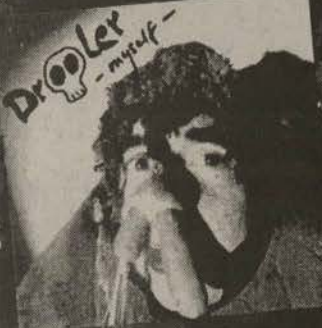


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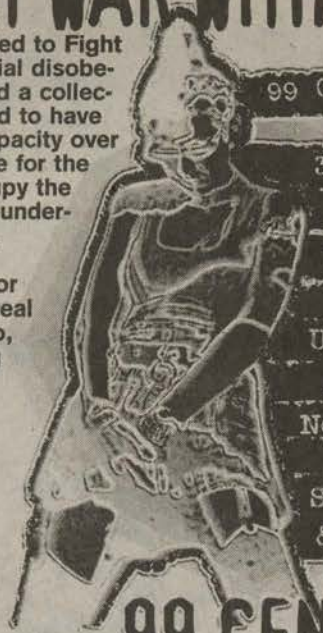
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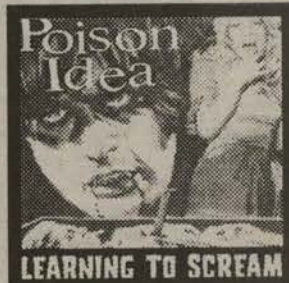
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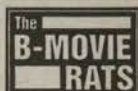
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20- Pittsburgh, PA
21- Philadelphia, PA
22- NJ
23- Philadelphia
24- NYC, NY
25- Franklin, NJ
26- Jersey/Upstate, NY
27- NYC
28- Upstate NY
29- Upstate/CT
30- Boston, MA
31- NYC, NY

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2- Raleigh, NC
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WILL TRADE RED SQUARES 7" or Sturgeons 7" for: Subhumans "Death" 7"; 63 Monroe "NFG" LP; Teenage Head 1st 7"; DOA "Wastelander" 7"; Luc-A. Lavoie, 10 Franklin St., Markham, Ontario, Canada, L3P 2S8. (908) 472-6527

TRANSPARENT RECORDS, new label looking for demos. Current bands include Plan III, The Dirtys, Johnny Motel and the Fastfucks, GC5, Unholy Death, and more. Send demos to: Transparent Records, 6795 Transparent Drive, Clarkston, MI 48346 USA or Email: paul@broken.net

MAXIMUMROCKNROLL music classifieds

PUNK/HARDCORE vinyl for sale or trade. Many rare items from the Pus-head Fancub, old Dischord and Touch and Go, Misfits, Minor Threat, Operation Ivy, and many more. For list send E-mail to paul@broken.net or check out my website at <http://ourworld.compuserve.com/homepage/punkvinyl> or send an long SASE to Paul Holstein 6759, Transparent Drive, Clarkston, MI 48346 USA

GRAFFITI COMPOSER seeking artist for soundtrack comic books adventure. Have already published two other artist with sheet music text. For Graffiti tape and music sample, contact: Anthony Russ, 1324 Burdsal Pkwy., Indpls., IN 46208

GET OFF THIS ROCK! with Crawling Chaos, Knumbskulls, Public Offender!, Sticklers, Catalogs, PettyFords and Brick Fight. Get the big seven-inch. \$3.50 + \$1.50 s/h (First Class) cash/m.o. to rusty records / P.O. Box 37974 / Honolulu, HI 96837.

9 BAND ISRAELI COMP seeks DIY financial backing. Excellent opportunity to put out Israeli's finest. Everything's ready to go. Us Israeli's are just broke. Please contact with any info: Yotam Ben Horin / Ilanot St. 5 / 34324 Haifa / Israel.

206 RECORDS - puts out quality melodic punk, skate rock and ska/punk music. Send 2 \$.32 stamps for a magazine and catalog. We have great CDs from Veteran Flashbax Stinkaholic, Belvedere Ferd Mert, and Manner Farm. Unpunk Sampler CD only \$5. 206 Records: 8314 Greenwood Ave., North #102, Seattle, WA 98103. www.206records.com

THE ANARCHIST ARMY and Sons of the Gestapo got us equipment money can you help too? Geeking Dream by The Pimps includes "K-9 Christ," "My Dad Smokes Crack." Tape \$4 send to: CNF, PO Box 9152, Virginia Beach, VA 23450

BRINGING ROCK'N'ROLL back from the dead! Mazinga - Legacy 7" "surfy Stoooges RnR," Die Cruisin' - Night of Mystery 7" "Horror Punk", Mazinga/Adam West 7" "DC power vs. A2 style", \$4.00ppd ea. Brewts LP "Rocksteady/Hardcore" \$8.00ppd. Tombstone Park CD Comp. (9 horror bands & 9 local bands) \$10.00ppd. Cash/ check/ m. o. to Reanimator Records, PO Box 1582/ Ann Arbor, MI 48106

ARE YOU AN A.G.'S FAN? We are, and we want to do a tribute tape compilation to the A.G.'s. Record your version of an A.G.'s song and send it to us. Write to us for details. If you're an A.G. and don't dig this, write us. Frilly Pink Records, 2218 Vermeer Dr., South Amboy, NJ 08879.

NEWTON NEUROTICS LP: Beggars Can Be Choosers on Razor Records if you have it I want it. I will buy or trade for it. Call Mark (213) 467-6990 or write 6546 Hollywood Blvd. #218, LA CA 90028.

FREE 3-song cassette #4 from Skidd Freeman, the master of chaos. Send request to Skidd Freeman, P.O. Box 4281, East Lansing, MI 48826. Or email: skiddfreeman@webtv.net (one per household please)

COLLECTIBLE PUNK RECORDS for trade or sale: Beastie Boys/Eat/Rotters/Lewd/Social Unrest/I Braineater/ SOA (green)/ Subhumans/Urinals/Zero Boys/Dils/Solger/DOA// I want: Necros-Sex Drive/Fix-Vengeance/Red Alert-Border Guards// PH# (425) 774-6229 / Jason: PO Box 2223/Lynnwood/WA 98036 USA/ Email: jxmbwf@aol.com See webpage: <http://members.aol.com/JXMBW/TRADE.html>

TRADE RARE HC/OH: Dirt Shit 7", Tampere SS, Gism LP, HC Unlawfull Assembly, SOA 7", Fix "Jan's" 7", Bad Brains 1st 7", Mental Abuse LP, Reig, Lipcream 7"/LP, Larm/Stanx, Indigesti/Wretched, Gauze, "Als je haar maar 2", Headcleaners, Los Violadores, OHL, Blitzkrieg, Crazy 12", Eastern Youth LP, Tolbiac's Toads, Cock Sparrer "England" 7" orig., Oppressed, Klaxon, No Class 7", Warrior Kids +1800 more, Japan, Brazil, Europe, rare S.E. stuff; Looking for 80's stuff. List from: H. Firmanty, Postfach 65 04 24, D-13304 Berlin, Germany; firmany@T-Online.de

WANTED especially (original shit): Day-glo Abortions 1st 12", Breakouts 7"s, Basura, Interterror, Nabat 1st 7", No Crisis 12", Roach Motel 1st 7", Kraut 1st 7", Rattus "Khomeini", God's Will, Chronic Sick 12", "HC Takes Over" comp., Cracker Jacks, Ripost 7" comp., Evilskins, RAS LP, TST 12", "Punk. Que Punk?", Aburadako 7", Execute "A-Z", Leuzemia LP, Project-X, Vile LP, Agnostic Front 7", ZMIV 7", Maho Neitsyt 1st 2 7"s, Commando Suicida. I trade for good stuff or can pay: H. Firmanty, Postfach 65 04 24, D-13304 Berlin, Germany; firmany@T-Online.de

HARDCORE RECORDS for sale! Tons of old sXe, NYHC, etc. records for sale. Lots of colored vinyl and original pressings from bands like SOIA, Agnostic Front, Chain Of Strength, Y.O.T., Judge, VOD, Insted, and more. Send a stamp for a complete list to: Jason Dunn - 415 East 6th Ave - Escondido, CA 92025

VIDEOS! Hundreds to choose from; Germans, Y.O.T., Slayer, Hyenas, Assück, Devo, Marduk, Go-Go's, Strife, Stones, Tad, too much to list for a free list to 3GV, PO Box 793, North Olmstead, OH 44070

KISS VIDEOS! Tons to choose from. 70s, 80s, 90s, with makeup, without, reunion tour shows, promos, interviews. The greatest show on earth at the cheapest prices around. For a free list write to 3GV, PO Box 793, North Olmstead, OH 44070

CLEVELAND HARDCORE VIDEO! 120 min. of mayhem including the One Life Crew riot, the first Ringworm show ever, Integrity, Face Value (w/Erba), Confront, H-100's, Diehard, Meanstreak. 15\$ post-paid (to Frank Novinec) to 3GV, PO Box 793, North Olmstead, OH 44070.

FREE SHIT! Hi everybody! I'm back with the same old crap along with lots o' new stuff. Write me for my latest list of music, zines and movies that you pick the prices for. Act now and mention the ad that's above this one and receive free stuff! Thanks! Alex Faber, Ste. 107, 512 Livingston St, Norwood NJ 07648

STEALTH ORDEAL RECORDS address has been changed due to a building closure. Anyone who has written or ordered a record, sorry for the inconvenience. Hardship 12" is \$6 ppd. \$4 more get 2 7"s. Hardship is back together with new drummer and are playing their first shows since January. Thanks, Rick. Write to: S.O.R. / 625 SE 41st #40 / Portland, OR 97214

NEW ZINE. New magazine out now. Based on Long Island scene. It's called *Breaking the Law*. To get a copy send a stamp with address. You will get it anywhere from 3 days to 1 1/2 weeks. Send to Breaking the Law Records / PO Box 1717 / Huntington Station, NY 11746

DID YOU GET THE STALIN/Star Club/ Friction/Gism/Comes/Gai/ Confuse/ Anarchy...? Is here! <http://www.freepage.total.co.jp/buzz/hello.html>

33 PUNK/HARDCORE band compilation cd; \$6 ppd, all the types of punk in the fucking book, includes; Rhythm collision, Big Wig, The Posers & more *\$6ppd* for this cd -PsykoPunkK records/PO Box 1270? Hermosa Beach, CA 90254-1270 (\$8 World)

THE SOMALIANS want to be on your compilation. We are 3 weird kids from the woods of northern minnesota. We almost play music like the Descendents, but not always. So if you have a small label that is doing a compilation then write us for a demo tape thing. Rain Elfvin, PO Box 1172, Grand Marais, MN 55604

TRADE: RED ROCKERS "Guns" 7 w/ sleeve; Roach Motel "What the Hell" 7", DOA "Prisoner" 7", Deep Wound 7", Big Boys "Towel" LP; Avengers "We Are One" 7" (Crucifix); Psycho "8 Song" 12". Die Kruzen "Cows" 7"; Dishrags "Past is Past" 7"; X "Adult Books" 7"; more...Send want/trade lists: Mickey 18145 Soledad Canyon Rd. #55, Canyon Country, CA 91351

WANTED: FUNERAL 7": Genetic Control 7", Major Conflict 7"; Active Dog 7"; Riot 303 7"; Helmetts 7"; Misfits "Earth Ad" LP (clear or purple); Agent Orange "Your Mother" 7"; Latin Dogs "Warning" 7"; Vile "Solution" LP; Bomb Squad 7"; Martyrs "Pigpen Victim" 7"; Mickey 18145 Soledad Canyon Rd. #55, Canyon Country, CA 91351

LISTEN TO PUNK ROCK radio on the net available with new shows every week and full play lists and DJ's notes. Ditrnap Radio has the latest punk and Gift Wrapped Crap features classic stuff. Tune in and continue surfing on www.antennaradio.com.

COJOBA "Espiritu de Punk": 14 songs of 3rd world angst sung in Spanish by a girl (\$6 ppd). We also have a small but fine selection of Puertorrican & International punk. Send cash to: Taina/Calle 7 C-19 Metropolis, Carolina, Puerto Rico 00987.

MAXIMUMROCKNROLL *classifieds*

YOUR MOTHER/Nancy Vandal split live CD. 39 tracks over 74 minutes, comes with bonus fanzine. US \$8 post-paid to anywhere. Ltd. to 500. Blind Records: 118 Ashley St., Chatswood, NSW 2067, Australia

SAN DIEGO UNDERGROUND RADIO—I'm currently putting together an independent radio station in the city of San Diego. If you have music you would like played, please send! I'm a poor student, new to the area and looking for help, ideas and your favorite music. No bigotry or 3rd rate boombox recordings (2nd rate ok). Send CDs, records, tapes, advice to Silas Boren, 4018 Arizona St., San Diego, CA 92104

I'M LOOKING FOR PEOPLE in tape trading. Prefer to trade albums not compilations. I'm into everything. Looking for anything different. Please send list when writing. Megan, 8300 Bromley Rd., Hillsborough, NC, 27278

FOR SALE: JAWBREAKER—Chesterfield King 12", Cringer- I Take... LP, Thatcher on Acid- Frank LP, Give Me Back comp. LP (1st Press), Can of Pork comp. 2xLP, Econochrist - Comabox LP (1st Press), Can You Break Through? comp. LP, Rorschach- Remain Sedate LP (1st Press), Pink Lincolns- Headache LP, Crisbald 96 LP. Make an offer. Ian Lynam / PO Box 673 / PDX, OR 97207.

DOCUMENTARY - Shooting a documentary on punx that are inside the business world. Own your own shop? Work at some faceless corporation? Somewhere in between? Still able to hold onto your punk rock ethics? We want to talk to you. Write to: Nate Turpentine / 606 E. Mifflin / Madison, WI 53703. Include name, phone #, what you do, oh, and address.

HAWAIIAN STYLE PUNK - Hawaii Comp CD with 36 tracks for just \$9.00 postage-paid!!! Order from the Hawaiian Express Mail-Order Catalog. Use a computer for more info and a complete catalog @ <http://members.aol.com/hwnexp/news.html> and send money to Jason Miller / PO Box 777 / Bryon, CA 94514. Mahalo!

LYRICS, POEMS, STORIES Sympho-ny composer seeking conductor work. Willing to invention at a church. I can relocate at a local town in the world. For info contact: Anthony Russ / Indianapolis, IN 1-317-925-2087

THATCHER ON ACID's "Frank jr" 4 song 7" for sale. These are the original copies from 1992 on Subcorridor Records. \$4.00 p.p./\$6.00 foreign. Send payments to E.Moffat 3360 22nd St. San Francisco, CA 94110

RESIST AND EXIST will do a West Coast tour on December 17-23. Need help with setting up shows and places to rest. Would like to meet new friends. If interested call J.Lee & Katrina (805) 641-3925 or Jen (714) 998-7628. No calls after 10pm. Human Freedom, Animal Liberation -One Struggle, One Fight! RESIST AND EXIST P.O. Box 6188 Fullerton CA. 92834 (tape \$3).

STAY ALL OVER THE WORLD FOR FREE. The World for Free was started by a touring band to help with accommodations in people's houses. Since then it's grown to over 250 members. You don't have to be in a band! If you like people more than hotels, find out about THE WORLD FOR FREE. For information write to: THE WORLD FOR FREE, PO Box 137-M, Prince Street Station, New York NY 10012, USA. Email: twff@juno.com or via the web: <http://www.freeyellow.com/members2/seidboard/twffhome.html>

GOTHS: LONELY, SHY, depressed, agoraphobic, boring, dull, day-dreamy and lost goth guy, 23, seeks empathetic spirits in the bay area, for long correspondence and eventual get togethers. Reading, writing, hanging around with friends. Totally non-pretentious. Down to earth. Loves people. Looking for love. The Cure, the Smiths, Depeche Mode, Sisters. Bryan Hayhoe, 1499 Sutter, SF, CA, 94109. Robert!

FILMS WANTED from underground, independent, student and amateur filmmakers. This is an open call for entries for a new weekly film showcase. All subjects / all genres considered. Send your film (8mm, Super 8, 16mm, or VHS-NTSC), along with a brief synopsis and a short bio to: Matt Stafford c/o SOHA / 988 Amsterdam Ave / NYC, NY 10025 / U.S.A.

DWELLING PORTABLY in comfort at low cost. "Many detailed tips on tent living; woods living; urban living in car, van, or bus. Easy to understand; by readers who're actually walking the walk" Zine World. "An amazing resource" Factsheet 5. "Very helpful and useful information" Slug & Lettuce. \$1.6/\$5. POB 190-mrr, Philomath, OR 97370

TRAVELLING ENGLAND, EUROPE and possibly Scandanavia in October. We're a NS, ND couple into punk/metal/hc/ nwobhm. Looking for shows, record stores, crash pads, etc. Wanna help out? Jamie, 1580 Cou- tant Avenue, Cleveland, OH 44107. (216) 431-0114

COME TO EUROPE! Are you interested in touring through Europe/Germany with your or your friends band? We, Killrays, are well-known European Punkband from Germany (Bad Religion-type punk) and like to have a good time playing together, later in the USA. Have you made cool recordings? Send us and we'll have a 6-track CD together. Our address: Killrays c/o Peter De Gennaro, Gruner Weg 3, 65760 Eschborn, Germany

JAILED 23yo Oi! boy looking for correspondence with punk/oi/skin girls who are into the punk and skinhead lifestyles. Musically into ska, oi, punk and hardcore. I do artwork cheap. Brian Deshotel #793446, Hightower Unit Route 3 Box 9800, Dayton, TX 77535

21 YR. OLD GUY BORED to death and need of mail. Send me anything (wacky letters, zines, mix tapes, nude photos, money, just anything legal!) All letters will get a reply and something in return. Chris/PO Box 5683/Evansville, IN 47716

ELIMINATION ZINE #7- 28 pages, 3 color cover, nice paper (presses) of interviews, comic, columns and reviews. All for \$2 bucks, or stamps/\$2 (overseas send \$1 extra). Elimination/ PO Box 1270/ Hermosa Beach, CA 90254-1270

PUNK T-SHIRTS FOR SALE Asta Kask, Attentat, Ebba Gron, Rude Kids, T.S.T. Lewd, Forgotten Rebels, Fear + many more. Please write for complete catalog with prices/size etc. Also ask for catalog with Swedish Punk/Hard-core Records. Send one I.R.C. to Ape-suit Records, Sveagatan 23, 903 27 Umea, Sweden.

24 YEAR OLD - old school punk looking for politically motivated female to talk to. Sick of the social dick bullshit around Dallas. No junkies - personal hygiene is a must! Ages 20+ All letters will be answered. Pete/PO Box 150206/ Dallas TX 75315-0206/USA

ONE UP #3 available for stamps, features Orchid tour diary. I'm accepting submissions for #4 (stories of people's first kisses). If you've got a good story please send it in. Length unimportant. ONE UP c/o N. Gordon / 206 State St / Northampton, MA 01060.

HELP! I'M LOCKED in a cage cleverly disguised as the PA Dept. of Corrections. 21 year old Native American punk/tattoo artist who is young in an-archism and in desperate need of knowl-edge & correspondence from anyone, anywhere (females are a plus) who can help me cure a terminal case of bore-dom. I also do free art work for zines and cd covers. Write me. No racists please! In solidarity. Leif Adkins/DD-0187/1600 Walters Mill Road/Somerset, PA 15510. Will answer all.

NEED PUNK ART/photos/films/videos. Completing documentary on Ft Worth/ Dallas, TX scene. Need photos, videos, films of: pre and punk bands from 1977-1990's. Esp. Vomit Pigs & Werewolves. Also need snapshots of non-band mem-bers (scenester). Seeking photographers: D. Mathews, Eddie, Nicke Blitz, Lee & Lesser. Also need punk art for titles - will get credit. Send info/photocopies to: Laura, PO Box 33101, Austin TX 78764-3101. (512)416-7159.

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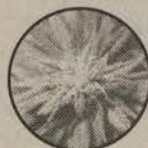


Facade *Burned Black*
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Cavity/Bongzilla
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Cavity *Somewhere Between The Train Station...*
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Rupture/Brutal Truth *Kindbud 01* 7" Picture Disc \$5 USA/\$8 World



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- Alkaline Trio - Sundials 7" \$3
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- Animal Chin - Ins & Outs of Terrorism CDep \$5
- Atom & His Package - Behold, I Shall Do A New Thing 7" \$3
- Atom & His Package - A Society of People Named Elihu CD \$7
- Blueprint - s/t LP/CD \$6/\$6
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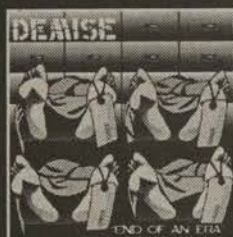
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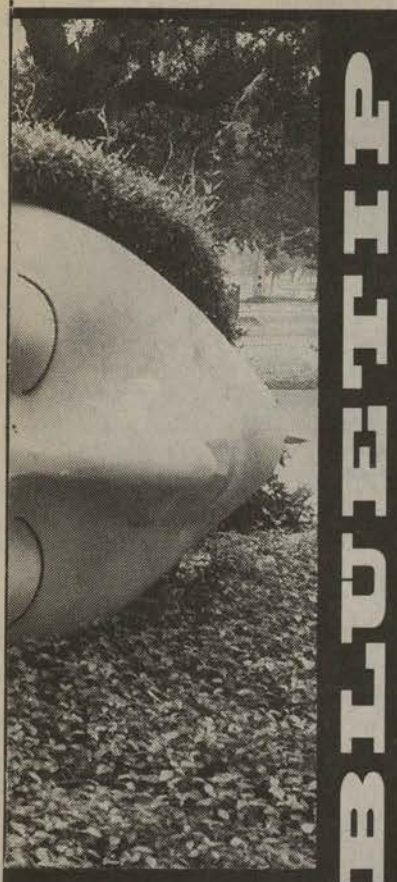
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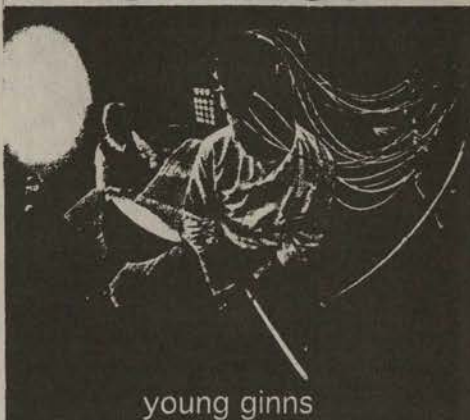
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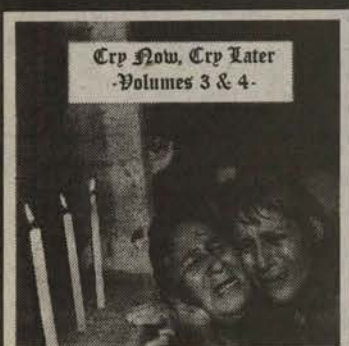


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AND YOU THOUGHT IT WOULDN'T HAPPEN.... BOOK YOUR OWN FUCKIN' LIFE #7

Do-It Yourself Resource Magazine No. 7, 1999

For 6 years MRR has joined forces with various collectives and put together a resource magazine which many of you sent in listings for, and many of you utilized in booking tours, putting together compilations, traveling around the world, or just using to keep in touch.

And then the unimaginable happened....no collective stepped forward to team up for the 1998 edition. The 1999 edition should make up for that—in addition to the usual print edition, BYOFL will also be available in a perpetually-updated, searchable format on the web.

We will be compiling the resources geographically, trying to give as complete a listing of DIY and related activities as possible. The thoroughness of this project will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge; all you have to do is get on the web or send in a note with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!! If at all possible, please use BYOFL's web page to submit your listing (remember some libraries and computer stores have net-connected computers).

LISTINGS

BANDS: Name/Address/Telephone No./Email Address/Web URL/Brief Description (40 words or less please!)

DISTRIBUTORS: Name/Address/Telephone No./Email Address/Web URL/Specialty (vinyl, cassettes, CDs, zines, etc.)/Area of Coverage (mailorder, wholesale, gigs, etc.)

LABELS: Name/Address/Telephone No./Email Address/Web URL/Brief Description (40 words or less please!)

PROMOTERS/VENUES: Name/(Mailing) Address/Telephone No./Email Address/Web URL/Hall Capacity/Lodging or Food Provided?/Working Terms (guarantee, percentage, etc.)

RADIO STATIONS: Station Name/Band Frequency/Address/Telephone No./Email Address/Web URL/Contact Person/Punk-HC Shows and Times

RECORD STORES/BOOKSTORES: Name/Address/Telephone No./Email Address/Web URL/Specialties

ZINES: Name/Address/Telephone No./Email Address/Web URL/Postage Paid Price/Frequency/Size/Description (40 words or less please!)

MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be especially helpful for touring bands.

ADS

Display ads will be sold to help pay for this project (only for the print edition, not the web version). However, to make this resource issue as fair as possible there will be only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates! The ad size available is 3 3/4" across by 2" down or 95mm x 51mm (basically, a slightly elongated business card size). The cost for ads is \$25 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter, etc.

Deadline: Feb 1, 1999 – Due Out: April 15, 1999

Submit listings on the web at:

<http://www.byofl.org/>
(preferred method)

Send snail mail listings to:

The Amoeba Collective
438 Donohoe St, #3
East Palo Alto, CA 94303-1805

Send all ads to:

MAXIMUMROCKNROLL
PO Box 460760
S.F., CA 94146-0760

TOP TEN TIPS FOR SENDING IN LISTINGS!!!

- 1) Use the web submission page if at all possible! This will decrease the chance of inaccuracies or your listing getting lost in the mail.
- 2) Be brief! We're not editors. If you snail mail them, send them in nice and typed or neatly printed.
- 3) Submit them early. Like now! If you go over to the web site it'll only take you a couple of minutes and you won't have to hunt for a stamp.
- 4) Don't use all uppercase (or all lowercase) letters. It makes it really hard to figure out what is part of a name and what is just a descriptive word (and if you submit it through the web site, we'll have to retype it). And punctuation is good.
- 5) Feel free to send friendly letters, goofy drawings, and other goodies, but don't expect a reply. We're swamped.
- 6) We don't need the address and phone number of every member of your band. Pick one!
- 7) Don't send in 18 listings for all the semi-existent bands you're in—just for the ones that are really active!
- 8) Maybe take responsibility for getting your whole scene's listings done, but....
- 9) Check with people before submitting their info for them. Hassle your friends to get their listings in too (the Internet is your friend).
- 10) No certified/registered mail, please!